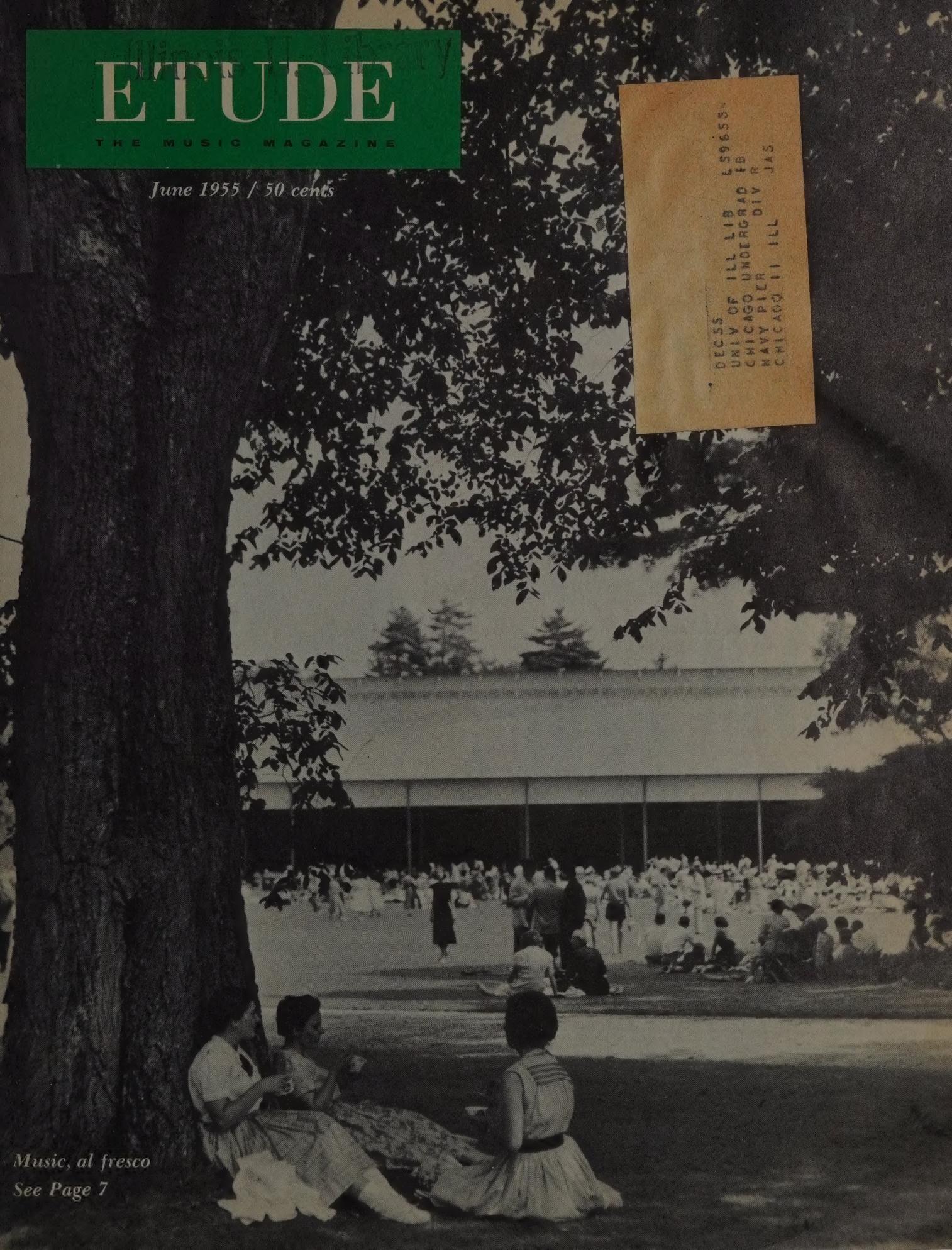


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THE MUSIC MAGAZINE

June 1955 / 50 cents

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Music, al fresco

See Page 7

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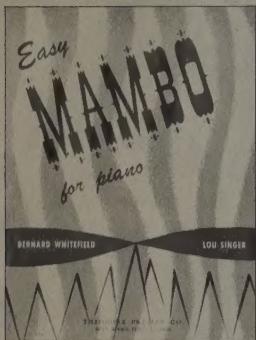
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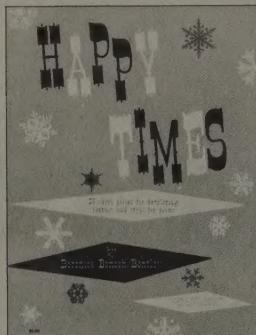
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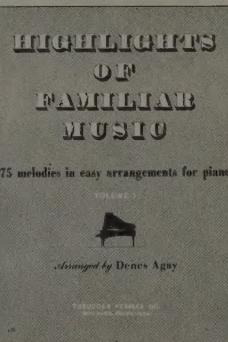
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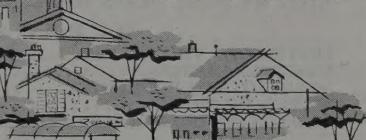
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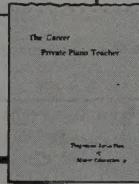
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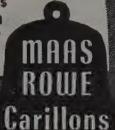
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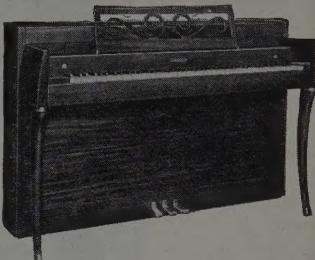
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LETTERS

TO THE EDITOR

"Is the Falsetto False?"

Sir: Considering the great competence of the ETUDE as the leading music magazine, its printing of the statements of Mr. Bollew (see issue July 1954) are apt to increase confusion in this matter. I am convinced that some of these tones which Mr. Bollew, and many others, refer to as falsetto, are not really falsetto but piano tones sung with the use of head resonance. Alas, we are not able, in writing, to argue about the subtle differences of color, so we are unable to describe tone phenomenon in an unambiguous manner. The secret of truly artistic singing, whether it be male or female, is based on the same principle: That is, to be master of head and chest resonance and to connect both resonances smoothly. A tone which can be developed without an audible break to a well sounded chest tone should never be called falsetto, since every reinforced falsetto tone sounds more or less unnatural and possesses a feminine quality, besides which it also has the quality of a yodel.

To claim that Caruso's absolutely masculine singing was based on falsetto is, in my opinion, erroneous. I have heard Caruso often and possess almost all of his recordings. Only on his recording of Goldmark's "Queen of Saba" do we hear two typically falsetto tones (b natural and c). If this record could be heard by those who disagree, it would quickly prove my assertions. Battistini (who inscribed his picture to me: "Al Ottimo maestro di canto, Prof. V. Fuchs"), once answered my question as to whether he ever sang falsetto with this remark: "I have never sung bass buffo." This remark concerns the habits of bass buffos to sometimes use their falsetto registers for comical effects, as when they imitate women's voices. When Verdi let his "Falstaff" imitate Mrs. Ford, he wrote an extremely high tessitura which the average baritone

cannot reach with his natural voice. There, the great voice connoisseur Verdi expressly states: "In falsetto."

There were, and doubtless are, many tenors like the late Leo Slezak and Richard Tauber who were able to use what is called falsetto in a most artistic manner; however, in my experience, the use of falsetto in voice development may lead both the student and teacher astray.

In conclusion, the word falsetto originated with the so-called "tenori falsetti," or false tenor, who sang with the false use of the vocal chords. In normal singing, the entire vocal chord vibrates. In so-called falsetto, only the edges of the vocal chords vibrate.

It is a consummation devoutly to be wished that the word falsetto be used to describe that which it really is—the false, or exceptional use of the male vocal chords.

Prof. Viktor Fuchs
Hollywood, Calif.

Sir: In a recent issue of ETUDE, Joseph Bollew's article, "Is the Falsetto False?" provides a most interesting discussion of the vocal phenomenon called *falsetto*. Bollew's enthusiastic recommendation of its use in all vocal studios is a valuable contribution to a common understanding of the complicated art of good singing.

For purposes of simplification and in order to avoid misunderstanding, the term *falsetto* is best used in a description of male voices only. The equivalent sound in a woman's voice is called a *head tone*. As Bollew says, there are no vocal chords in the chest or in the head. Head and chest tones, therefore, are so-called because the singer feels the vibrations in the chest or head.

In the production of a falsetto tone only the outer edge of the chord vibrates; in a head tone, the *entire* vocal chord is set in vibration. This fact has been recently discovered by contemporary vocal physiologists

(Continued on Page 4)

COVER FOR THIS MONTH

The beautiful scene on the cover of ETUDE this month shows one of the magnificent old trees at the Berkshire Music Center at Tanglewood, Massachusetts, with the Music Shed in the background. ETUDE acknowledges the courtesy of the Boston Symphony Orchestra in making this photograph available for its June cover (see Music Al Fresco, Page 7).

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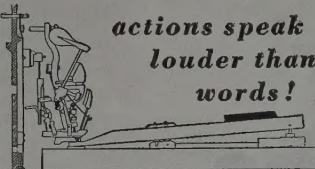
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LETTERS

(Continued from Page 3)

and was, of course, unknown to old time masters. For that reason, the term *falso* was undifferentiated and used for singers of both sexes.

The falsetto may be used successfully both in *lied* and in *oratorio*, but it is generally frowned upon in opera. A generation ago in Italy, if a tenor dared to sing a high tone falsetto, he was booed! However, since Richard Tauber's introduction of sweet falsetto high tones, audiences have become much more indulgent. Although he never used the falsetto in opera, Tauber had to find a way to sing daily performances of operettas. In order to spare his voice, he used the falsetto technique which singers all over the world copied immediately. It is simply easier to sing a B-flat falsetto than with full voice.

Modern vocal pedagogy agrees with Bolle's suggestion that the head voice be blended with the other parts of the vocal mechanism so that there is no register *per se*. There is but one voice. The formal division of 3 or more registers belongs to the past.

Modern teachers try to train a *voix mixte* (blended voice, or Italian *mezza voce*), which is a soft tone but composed of more body than the falsetto because of the inclusion of chest resonance. Bolle denies the existence of "chest" and "head" tones, claiming that the "terms are thoroughly misleading and harmful." It is difficult to understand Bolle's attack upon these terms which are so commonly used by teachers, singers and laymen. The state of vocal terminology is such that it would appear harmful to eliminate terms which are at least definite and leave no doubt as to their meanings.

The final answer to the question posed by the title should be, in short, as follows:

The falsetto is not false but it must not have a more important place in vocal training than any other valuable exercise, and certainly not be the keystone in building a male voice.

Max Klein
New York

• One should work industriously at scales and other finger exercises. There are people, however, who believe that to attain mastery they need only devote a certain number of hours each day to mechanical practicing. That is as logical as saying that one becomes a writer by reciting the alphabet faster and faster every day.

—Robert Schumann

Musical Oddities

By NICOLAS SLONIMSKY

LOUIS C. ELSON, the American music critic, had a knack for witty versification. Here is one of his musical limericks:

*There was a fierce tenor in Fla.
Whose high notes grew horrid
and ha;
When he tried for high C
All the neighbours would flee,
And would wish him in climes
that were ta.*

It pays to make cuts in an opera. Boieldieu wrote on the title page of his opera "Aurore ou le roman impromptu": "Hissed in 3 acts on the 23rd of the month; applauded in 2 acts on the 25th."

One of the most enduring French comic operas is "Le Postillon de Longjumeau" by Adolphe Adam. The story is as frivolous as Parisian taste required and yet it is in no way offensive. It seems that the postillion of the title, that is, the rider of a Paris stage coach, was famous for his fine chest tones, and his singing was an inspiration to the passengers, particularly those of the fair sex. He was affianced to a fine girl, but on his very wedding night he was spirited away by the visiting couriers, who needed a substitute tenor for an opera performance at the palace of Louis XV in Fontainebleau. The happy ending is provided when his bride manages to get into the palace on the night of the performance and regain the possession of her husband.

The town of Longjumeau had an inn named Postillon de Longjumeau in honor of the opera. During the Franco-Prussian War of 1870, Longjumeau was occupied by the Prussians and Bavarians. A surgeon-major of a Bavarian regiment, who was a music lover and a particular admirer of Adam's opera, dispatched a corporal to Longjumeau for a memento to prove to his folks at home that Longjumeau actually existed. The corporal carried out the errand by the simple expedient of stealing the

signboard of the inn. The surgeon took the board to Munich and lent it to the Royal Bavarian Opera for their production of "Le Postillon de Longjumeau."

After the war was over, the owner of the inn, Madame Boette, protested to the German government regarding the theft of the board. The case was adjudged in her favor, and in about six months she received a sum of money for the construction of a new sign. The building in which the inn was situated is now a bookstore. Footnote for librarians: the name Longjumeau is spelled minus a "g" in the original title of "Le Postillon de Longjumeau," but the municipal authorities of Longjumeau have assured this column that the "g" is *de rigueur*.

BRAHMS once remarked that he would not have a monument erected to his memory unless the costs were defrayed by the profits from the sale of his music. A monument to Brahms was erected in Vienna in the summer of 1908, but not from the profits of his works. Contributions had been solicited from 90 Austrian towns.

Brahms was often asked why he never married. He said that his only attractive quality was his music. But in that case, he observed, it would be simpler to send his collected works to the woman of his choice, rather than go to the trouble of marrying her.

Among seventeenth-century compositions by English composers, one of the most popular is a *Trumpet Voluntary* by Henry Purcell. It is often performed in the orchestral transcription by Sir Henry Wood. The piece opens with a fine progression of stately chords and it rolls on majestically in the spirit of English pageantry. The only trouble with the piece is that it was never written by

Purcell. In reality it is the work of Jeremiah Clarke, and it was first published in a collection of harpsichord pieces in 1700, under the title "The Prince of Denmark's March."

Jeremiah Clarke was a humble organist in London, and he acquired posthumous fame when one day he shot himself in a fit of despondency. His friends printed a flamboyant broadsheet, "A sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clarke," in which it was explained in great detail that his decision to take his life was due to unrequited love. The melancholy event inspired several odes and sentimental novels dwelling on the "troubles of a tortured mind."

One of the few Frenchmen who liked Wagner's "Tannhäuser" when it was produced in Paris in 1861, was the poet Baudelaire, author of the then audacious collection of poems "Fleurs du Mal." Wagner was grateful for this welcome support, and often invited Baudelaire to his Paris apartment. One evening, he played for Baudelaire almost the entire score of "Die Meistersinger" on which he was then working. Wagner wore a blue dressing gown as he began playing; having finished the first act, he changed to a yellow one; and for the last act, he put on a green dressing gown. Baudelaire, with his fine sensitivity to colors, was intrigued, and asked Wagner whether the changes in the character of the music required corresponding changes in the color of his dressing gown. "Not at all," Wagner replied, "but the changes of temperature of my body did." The blue dressing gown was the heaviest; as Wagner's playing warmed him up, he changed to a lighter dressing gown, in yellow; and finally, to the lightest garment, in green.

The Polish composer Ludomir Rozycki (1883-1953) came to Berlin from Warsaw in the autumn of 1904 armed with a letter of introduction to Richard Strauss. With bated breath, he ascended the three flights of stairs to the apartment where Strauss stayed, but by mistake arrived at the kitchen entrance. Strauss opened the door himself and shouted: "Donnerwetter! The stove smokes worse than before!" Rozycki was dumbfounded. It took Strauss some time to realize that the young composer was not the repair man whom he expected. Strauss was greatly em-

barrassed, and in his desire to make amends, took great interest in Rozycki and sent him to a Berlin publisher with a personal message. Rozycki's career as a composer was thus launched.

The famous contralto of the mid-nineteenth century, Marietta Alboni, sang for Rossini when she was 14 years old. She asked him if he would coach her. "I shall give you but one lesson," replied Rossini, "and this lesson will be in the form of counsel and advice. Go forth and be your own self. Let your face be seen—and you will be loved; let your voice be heard—and you will be admired. Let nature guide your acts; for nature has given you of her finest." Rossini's prediction was fulfilled. Wherever she appeared, in Europe and America, Marietta Alboni found an enthusiastic reception.

But like so many first ladies of the opera in the past century, Marietta Alboni grew stout and corpulent so that her appearance on the stage, particularly in romantic rôles, became ludicrous. Still her voice, in a huge body, was sweet as a young girl's. "A nightingale in an elephant!" exclaimed one Paris critic.

Marietta Alboni left the stage at forty. But she continued to make occasional appearances in concert. She sang seated in a low, wide chair and held the music in her hands; she wore pince-nez, for her eyesight began to fail. Despite these handicaps, her voice retained its charm to the end, and aroused admiration among all those who heard her singing.

Alexander Zemlinsky, the Viennese composer, conducted a rehearsal of "Walküre." One of the Wagnerian maidens failed to show up. "What is the matter with Fraulein Spross?" inquired Zemlinsky. "She has an inflammation of her vocal cords," said the superintendent. "Vocal cords?" exclaimed Zemlinsky. "I never knew she had them."

The whole-tone scale is not a modern invention. When Rossini wrote a song for Marietta Alboni in 1864, he cast the melody in whole tones and described it in a footnote as "a Chinese scale." Long before Rossini, Mozart, in his "Musical Joke" wrote a passage for the violin in whole tones. Mozart's intention was to make fun of incompetent musicians who did not know how to compose the right kind of scales.



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THE WORLD OF Music

The American Society of Ancient Instruments of Philadelphia held its 27th annual 3-day festival on April 14-15-16, in the rotunda of the Pennsylvania Academy of Fine Arts. The society, founded by Flora and the late Ben Stad, presented numbers by J. S. Bach, von der Vogelweide, Palestrina, Melchior Franck, Johann Rosenmuller, Torelli and Telemann. The ensemble consists of Maurice Ben Stad, director, basse de viole; Florence Rosensweig, pardessus de viole; Rebold Siemens, viola da gamba; Julea Ben Stad, harpsichord; and Jo Brodo, pardessus de viole. For the opening concert, Lorne Munroe, first cellist of the Philadelphia Orchestra, was the soloist.

Dr. Harl McDonald, manager of the Philadelphia Orchestra and a widely-known composer, died suddenly in Princeton, New Jersey, on March 30, at the age of 55. He collapsed while seated at the piano during the filming of an educational motion picture. Dr. McDonald had served as a director of the Orchestra Association since 1935, and as manager of the orchestra since 1939. Formerly he was a faculty member of the Philadelphia Musical Academy, and then of the University of

Pennsylvania, where he was director of the Department of Music. His compositions numbered over 200, including 4 symphonies, 4 concertos, 4 orchestral suites and other works.

The Twenty-fifth Annual Festival of American Music of the Eastman School of Music of the University of Rochester was held at the newly renovated Eastman Theater on May 16 and 17. The highlight of the two-day programs was a full scale revival of Howard Hanson's "Merry Mount," which had been given its world première by the Metropolitan Opera Company in 1934. "Merry Mount" was revised for this performance by Dr. Hanson and the opera was re-studied by Leonard Treisch, director of the Eastman School of Music Opera Workshop. Dr. Hanson conducted the opera.

Gennaro Mario Curci, widely known voice teacher and brother-in-law of Amelita Galli-Curci, died in Los Angeles on April 15, at the age of 66. A member of an Italian noble family, Mr. Curci had studied at the St. Cecilia Conservatory in Rome. He came to the United States in 1917, and numbered among his pupils Tito Schipa, Beniamino Gigli, Mme Galli-Curci and Jerome Hines.

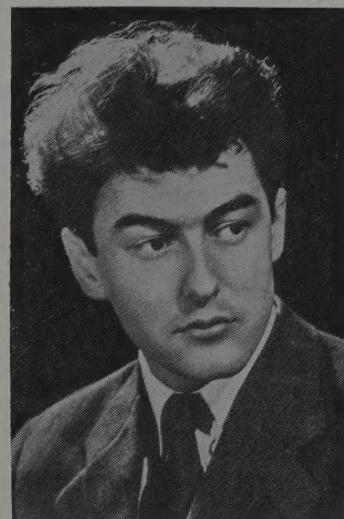
MUSIC AL FRESCO

SUMMER music activities in the great outdoors are increasing by leaps and bounds throughout the nation. Music lovers by the hundreds of thousands gather in various centers each summer to enjoy the musical feasts spread before them. Perhaps the leader in such activities is the Berkshire Festival and music school at Tanglewood, Massachusetts, a typical scene from which is shown on ETUDE's cover this month. Weekly concerts are given by the Boston Symphony Orchestra from July 6 to August 14. On the West Coast the famous Hollywood Bowl, opening this summer on July 7, is the scene of notable concerts which attract thousands of music lovers to the great outdoor concert auditorium. The season at Robin Hood Dell in Philadelphia, beginning on June 21, presents the Philadelphia Orchestra in a six weeks' season of concerts in which leading contemporary artists will appear. The Ravinia Park Concerts in Chicago begin on June 20. In New York City, the Stadium Concerts played by the New York Philharmonic-Symphony Orchestra and the concerts on the Mall of New York University presented by the Goldman Band have for years drawn thousands of listeners to their programs. In Boston, the Esplanade Concerts by the Boston "Pops" Orchestra have been a summer feature for many years. In Aspen, Colorado, the annual music festival and study center have developed, within a few years, into an important activity in the summer music scene (See article on Page 26). These are just a few of the outdoor music programs to be heard this summer. There are others—many others—from the large well-organized programs of serious music in large centers down to the popular programs given by the local band in the public squares of the small towns. This is musical America al fresco.

The Pennsylvania Bandmasters Association, Ralph C. Klopp, president, held its 23rd Annual Convention at Lebanon on May 6 and 7. The two days' program included concerts by the Lebanon Valley College Band, the Lebanon High School Band, and the Perseverance Band.

Harold Blumenfield, assistant professor of music at Washington University, St. Louis, Missouri, is the winner of the \$2000-first prize in the First Annual Composition Contest sponsored by the Midland Music Foundation, Midland, Michigan. The winning composition is called "Elegy for the Nightingale." Second prize of \$1500 went to Maurice Baron of Long Island, New York, for his "Variations on L'Amour de Moy." Jack Martin, Hollywood, California, with his "An American Poem" and Dr. Leon Stein of De Paul University, Chicago, with his "Symphonic Movement," tied for third prize of \$1000.

Adam Harasiewicz, twenty-three-year old pianist of Poland, has won the first prize of 30,000 zlotys (\$7,500) in the Fifth International Chopin competition held in Warsaw. An international jury heard the



Adam Harasiewicz

young competing pianists who represented 25 different countries. The young winner, a native of Chodziez, Western Poland, has been a student at the State Higher School of Music in Krakow.

Carlos Salzedo, world famous harpist, was guest artist and conductor at the Oberlin Harp Festival, May 3-5, sponsored by the Oberlin College Conservatory of Music. Mr. Salzedo appeared as soloist and conductor at the festival concert on May 5, and lead a number of ensemble rehearsals and conferences. The closing event presented the large Festival Ensemble of 60 harps conducted by Mr. Salzedo.

(Continued on Page 52)

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Some of the Fine Articles Coming in ETUDE for July

Success Lies in Service

An interview with Gregor Piatigorsky
Secured by LeRoy V. Brandt

Gregor Piatigorsky, who in addition to his extensive concertizing, still finds time to teach and lecture in various music centers throughout the country.

What Do You Want From Piano Lessons?

by Ruth Bampton

"Why is there such a mortality among pupils during the first few years of music study? Wouldn't it be a good idea for the parent, teacher and pupil to have a conference and discuss frankly what they really expect from piano lessons?" In developing the answers to these questions, Miss Bampton presents a most challenging discussion.

Reaping the Rewards of a Successful Musical Career

An interview with Richard Crooks
Secured by Verna Arvey

The distinguished tenor is now retired and living in California, where he is deriving great joy from helping and advising young, ambitious vocal students.

The Philadelphia Wood-Wind Quintet

by Rose Heylbut

The members of the quintet are all players in the Philadelphia Orchestra. The ensemble has made over 100 appearances in the five years of its existence. A most interesting story.

The Story of the National Ballet of Canada

by May Weeks Johnstone

Here is more information about the musical activity in Canada—this one having to do with the Ballet. Several excellent photographs accompany the article.

Toward Greater Piano Pleasures

An interview with Alec Templeton
As told to Gunnar Asklund

It is probable that no other musical artist in public life gets as much real enjoyment from his music as does the world-famous Alec Templeton. He expounds his theories along this line in a most revealing interview.

The Making of Music

by Ralph Vaughan Williams

Through the courtesy of Cornell University Press, publishers of Ralph Vaughan Williams' "The Making of Music," ETUDE is privileged to present in two sections, beginning with the July issue, a portion of this book which is a compilation of the lectures given during the past year at Cornell University.

"Scheduling Orchestra in the Secondary School"

by Ralph E. Rush

Continuing with the very practical discussion began in the June issue, the editor of the School Orchestra Department presents additional schedules and suggestions concerning the way in which the orchestra activities may be carried on in a busy school curriculum.

On the Threshold—The Emergence of the Symphonic Band

by Harry Begian

The Band Department, edited by nationally famous William D. Revelli, will present guest writer Harry Begian, conductor of Bands at Cass Technical High School, Detroit, Michigan, in an up to the minute discussion.

"Staging"—Part Four—Unified Schemes for Miscellaneous Literature

by George Howerton

All phases of the various types of productions have been discussed in previous installments, and the section coming in the July issue will discuss programs consisting of miscellaneous items.

Music Lover's Bookshelf

(Continued from Page 6)

Twentieth Century Counterpoint by Humphrey Searle

Humphrey Searle is an English theorist and composer, a pupil of Anton Webern and John Ireland, whose heart and soul have been with what is known as contemporary music—that is, "a highly chromatic complex idiom bordering upon atonality or the twelve-tone scale." He has been an enigmatic enthusiast in the race to out-Schoenberg Schoenberg. The book takes it for granted that the reader has developed his knowledge of counterpoint up to the highest degree and attempts to guide him through the mazes of the apostles of noise. Winthrop Sargent, brilliant music critic of *The New Yorker*, quotes a musical surrealist as saying, "Sure it sounds terrible, but after all, there is no other direction in which music can go." Does music really stand on the brink of a precipice and destruction? For the contemporary composer this well developed book will give him hours of delight.

John de Graff, Inc. \$4.50

Horatio Alger would have made a romance upon Verdi's rise from his boyhood in a little Italian town, Le Roncole (1813), where his father kept the local grocery, to his advanced years, when he had written and produced twenty-nine operas and acquired a fortune running into millions, to say nothing of attaining musical immortality.

His first opera, "Oberto," followed the lines of the conventional Italian opera of his day. His style changed progressively many times during his life, through "Nabucco," "Ernani," "Luisa Miller," "Rigoletto," "Il Trovatore," "La Traviata," "La Forza del Destino," "Aïda," "Otello," until "Falstaff," his most advanced opera written after eighty years of age, which astounded musicians by its exuberant youthful character and very advanced technique, bordering upon that of Richard Wagner. Verdi died in 1901, at the age of 88, still a young man because he never stopped learning. Ybarra has filled his book with scores of interesting incidents. Harcourt, Brace and Company, \$4.75

A Bibliography of Jazz by Alan P. Merriam

Jazz has long since reached its majority—indeed, to Mr. Merriam it must be at least sixty-five years since it came into existence in old New Orleans. Now it has become a subject for the musicologist. Here is a book which locates over three thousand articles and books, which have appeared in print, pertaining exclusively to jazz. The book records the names of 113 magazines devoted exclusively to jazz, of which ETUDE is not one. ETUDE has preserved more or less of a sanctified dignity in the matter of jazz. But in these days of contemporary music, jazz pops up everywhere.

American Folklore Society \$6.00

Verdi—A Miracle Man of Opera by T. R. Ybarra

A good biography must be a living thing. T. R. Ybarra has resurrected the spirit of Verdi, vitalizing his character and at the same time assembling a lot of collateral factual information in very readable form.

Why should Verdi be called a miracle man? All those who read this book will discover a new Verdi whose activities entirely apart from creating his music and putting thousands and thousands of notes upon paper were so incessant that one wonders how he managed to get in so much traveling, rehearsing, conducting, arranging for costumes, scenery, contracts and so on.

Jean Sibelius by Nils-Eric Ringbom

The University of Oklahoma Press at Norman, Oklahoma, has distinguished itself by the publication of a number of especially fine musical books—fine from the standpoint of printing, binding, subject matter and editing. One of its lastest works is a very excellent appraisal of the works of the eminent Finnish composer Jean Sibelius, written by his close personal friend, Nils-Eric Ringbom. Sibelius, now approaching ninety years of age, still composes in a style that is distinctive, broad and rich in orchestral color. His works are strongly colored by the folk themes of his native land. His tendency to stress the logical development of his musical ideas has been an innate characteristic of his masterpieces. He even creates an indescribable interest by letting his melodies run upon natural lines altogether unsuspected by the hearer, but none the less delightful. The translation is by G. I. C. de Courcy. The biography is a notable one. The University of Oklahoma Press \$3.75

The Story of Mozart by Helen L. Kaufmann

A new and interesting fictionized story of the life of Wolfgang Amadeus Mozart adapted to music students in the earlier grades. The book is appropriately illustrated and is designed to appeal to the youngsters. Grosset & Dunlap \$1.50



*One of the foremost of present-day
piano virtuosi presents her views on*

The Education of a Pianist

From an interview with Gina Bachauer as told to Burton Paige

THE EDUCATION of a pianist begins with the careful evaluation of his in-born capacities. They must be the basis for all subsequent training, for while every life is enriched by a knowledge of music, the pianistic career should be reserved for those who, at an early age, show outstanding aptitude for it. It is a dangerous thing to let a young student mistake ambition, love of music, or a certain flair for playing the piano for a genuine virtuoso talent. This, when present, shows itself unmistakably, not only in technical command, but in musical capacity, spiritual awareness, original musical thought, natural facility, and the overwhelming need to live with music.

The student who possesses these qualities must learn how to work. To me, the essence of study is to acquire at a young age the habit of slow practice. Not nearly enough emphasis is placed on this important point. Practicing slowly enables one to control everything one does on the keyboard. The simplest scale, practiced slowly and with concentration, puts one in the position of having to control each finger, and of testing if the resulting sound is right, if one is articulating enough, if the two hands are exactly together. I also advocate practicing with the metronome; this, too, helps towards perfecting that high degree of control which is the goal of all practice. Instead of trying to play more and more quickly, one should try to work more and more slowly, challenging the value of every note played.

Naturally one must try out one's music in tempo, but not too often during the period of actual practice. Once or twice

a day in tempo is enough until the composition is well in hand. All basic work should be done slowly and, as one goes along, one finds that intensive and concentrated slow practice actually helps speed.

From the very beginning the aspiring student should learn to play each hand separately. In my view, one does not really know a composition, long or short, until one can play it through without the score, taking each hand separately from start to finish. Among the students to whose playing I have listened, all too few can do this and almost none make a special point of it. It is a point I stress. The two hands cannot gain complete independence until they grow accustomed to working separately, the right hand bringing out the melody without the support of harmony, and the left hand asserting its values without the help of melody. Working through the day's tasks in this way brings great gains in balance.

The pianist who learns *how* to work will find no difficulty in selecting material to develop his hands. There are countless fine exercises and methods—always including scales of course!—and all of them are helpful. The actual exercises one plays are of less importance than the manner in which one plays them. No two pairs of hands are alike, and each pair needs its own development. The great thing is not to imitate someone else blindly, but to understand one's own needs. My hands, for example, are rather small and needed to be stretched. There are any number of good stretching exercises, the value of which depends on how they are practiced. My own

method is to work slowly, with concentration, in order to train the hands to complete independence; and to listen at every point for sound, balance and articulation, thus developing control.

It is a mistake to practice exercises in a mechanical way. There is no point in practicing at all unless each note is played with searching and critical concentration. One must always be aware of what one is doing—why and how? Nothing can be taken for granted. And special care is needed for the scales and exercises which have no melodic interest to hold one's attention.

A good, round singing tone develops slowly. I do not believe there is any fixed formula for drawing beautiful sounds from the keys. What helps most is the ear and the musical aesthetic taste of the pianist. Certainly tone is produced by the fingers; but it does not grow out of finger work alone. It is rather one's personal way of bridging the distance between one's inner concept of how the composition should sound, and the actual sounds drawn from the keys. All great pianists produce beautiful sounds regardless of the methods they use or the structure of their hands. Rachmaninoff possessed unusually large hands—Schnabel small hands, and both used their hands differently. Yet both brought beautiful sounds from the keys because both had keen ears, impeccable taste and the important ability of being able to hear themselves. This latter is a vital element in the schooling of a pianist. One must learn to listen to oneself and to hear exactly what there is to hear,

(Continued on Page 47)



Scene from Passion Play, presented as a community project in Greenville, North Carolina

Music and Religious Drama

A spiritual and musical crusade

by Kenneth N. Cuthbert

THIS PAST YEAR an opportunity arose to give many people in our community an opportunity to participate actively in a spiritual and musical production—"The Passion Play." A newly organized local church, having met in school buildings for some time, needed funds for building their new church. The idea was developed to present a religious-musical drama at Easter time with a local cast and chorus. There have been a number of Passion Plays produced in America, most of which productions, as was ours, are adaptations of the German Oberammergau script.

Most music teachers have served church music in some capacity. However, our services are usually given to one church in a community. In the Passion Play the cast, choir and staff were members of many different religious denominations. Such an interdenominational spirit is a valuable asset to a community. There are so many very worth-while projects which can be undertaken if this spirit of co-operation

can bring together many denominational groups. We need leaders to organize the spiritual and cultural possibilities in every community. This opportunity faces us in nearly every community in which we teach music, whether in schools, in the studio or college. Leadership in production of the Passion Play was drawn from the East Carolina College. Members of the sponsoring church handled all the business, staging, lighting and costume details, etc. The dramatic director made the adaptation of the Oberammergau script.

For the musical part of the production we selected a choir and used organ, tympani and brass ensemble. The instrumental music was used primarily for sound effects—thunder, fanfares, etc. The choir and organ music served as a more integral part of the production. Hymns and chorales were chosen which followed the script both in text and mood. In some instance arrangements were written to achieve better text, melody and harmony. Effective use of humming a section or phrase following the text allowed the dramatic sequence to continue with a choral background—yet without

in the slightest covering up the text.

In order to achieve the best unity of music and drama, the choir was seated facing the stage in the pit. Thus the sound seemed to emanate from the stage at all times. This placement of the choir was especially effective during the mob scenes—wherein the choir furnished much of the tumult and magnified the sound on stage. The mob lines were in unison as well as tumult. For both rehearsals and performances, the choir had music stands with lights. Each stand held a script as well as the music. This simplified greatly the musical portion of the production. It was unnecessary for choir or instrumentalists to memorize the script or the music.

An impressive processional was used, opening with brass ensemble and organ, the choir attired in robes (borrowed from various churches) and appropriate head-dresses, processed up the center aisle dropping palm branches and singing *Fairest Lord Jesus*. Following the choir came the Christus, leading His disciples and almost the entire cast. The choir filed to their seats and continued to sing and then hum until the Christus reached the stage via the center ramp. The play began without interruption with the curtain opening on the first scene.

Choice of music for the Passion Play is not difficult. I believe that in a production as personal as one's remembrance and impressions of our Lord's last days on earth, it is wise to use music which is familiar. There are many excellent hymns and chorales which express beautifully the many emotions and feelings we all associate with the last week of the life of Christ. Every Christian has favorite hymns which express Christ's love, His suffering, His kindness, His calmness, His compassion, and all of His teachings. For this reason most of our choral music was selected from hymnals. These simple, but beautiful hymns can be arranged for solo voice with choral background; sung by men's voices or women's voices; or they can be scored for the instrumental group.

Of the reactions to the music in the production, the most satisfying was to hear many people say that the hymns and chorales used meant so much more to them after hearing them in the "Passion Play" context. This, I believe, is an important precept for us in the ministry of music. We must strive for perception of meaning as well as perception of beauty. And the text in the singing of hymns becomes so much more beautiful and meaningful when accompanying or accompanied by the dramatic spiritual production. Discussing the production with the dramatic director one day, he said, "The music is what is making the production." I replied, "To me, the drama is what is making the choir strive so . . . (Continued on Page 46)

Carlos Chávez, Mexico's Mr. Music

An intimate word picture of one of the most interesting of contemporary composers.



by Peggy Muñoz

OVER-PRAISED in the United States and under-praised in Mexico, Carlos Chávez represents an unusual combination of personalities and talents. His myriad facets include considerable proficiency as a pianist, conductor, composer, educator, administrator, pioneer and politician. Most American commentators have hailed him unreservedly as a genius. At home he is more often accused of being an autocratic tyrant.

Both points of view seem to have certain elements of truth in them. And probably it is this very ability to arouse either violent partisanship or equally violent enmity which has helped to make Chávez a figure of international significance in the world of music. He is a man of driving ambition; a man who would not hesitate for a moment to step unceremoniously on anyone or anything he considers an obstacle. He knows what he wants and goes after it. The result is that in a land of perpetual tomorrows, Carlos Chávez gets things done.

"I have never met a more dynamic, intelligent, or hardworking man," said one artist who worked under Chávez during his six years as Administrative Director of the National Institute of Fine Arts. "But Heaven help you if you dare to disagree with him."

Among all the Mexican musicians and

artists I spoke to concerning Chávez, this seemed to be the general consensus of opinion. He is a difficult man to like, but you have to respect him and admire him. Above all, you see things his way, or you move discreetly and as rapidly as possible out of his way.

On a first meeting with Chávez, all these impressions are at once confirmed. He is of medium height, strong and sturdy in appearance, with a leonine head topped by somewhat curly graying hair. His eyebrows are black and heavy; his eyes are equally dark and intensely alive. But probably the most outstanding feature is his square, out-thrust chin. One is aware from the very beginning that it would be much safer to have this man as a friend than an enemy.

His manner is characterized by a rather disconcerting combination of charm and almost cold reserve. He's a busy man, but of course he is very happy to see you. From then on it's up to the interviewer. Until he knows definitely whether you are for or against him, he is not going to offer any information unless a direct question is put to him. And even then, Chávez, the politician, is adroit at avoiding a direct answer which might put him out on the limb. He has expressed his opinions in exactly the way he wants them to be quoted

in numerous speeches and articles. He will gladly provide you with copies of these to be studied at your leisure.

In talking to him, I was naturally most interested in hearing more about the opera he is now composing. This work, which was commissioned by Lincoln Kirstein, president of Ballet Society and managing director of the New York City Center, will be Chávez' first excursion into the operatic field, and should be completed, he says, by April, 1955. Set to a libretto by Chester Kallman, it will be called "The Tuscan Players." Production is scheduled for the fall of 1955 by the New York City Center Opera Company.

"I have always had a desire to write a three-act opera," stated Mr. Chávez, "as I have a very special interest in vocal music. Last year when I was in New York, I discussed my ideas with Kirstein, who expressed immediate enthusiasm and arranged for me to meet Chester Kallman, co-author with W. H. Auden of the libretto for Stravinsky's 'The Rake's Progress.' We hit it off perfectly, and set right to work."

The composer describes the opera as "a dramatic counterpoint of realities," a story of actors whose play passes imperceptibly into real life. The basic idea seems to be somewhat similar to Pirandello's theory (*Continued on Page 45*)



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Delightful Delusion

A dramatic account of specific ways in which music and its sister art, the dance, are used to treat patients in hospitals

by Doris A. Paul

I HAD BEEN on the operating table for an hour. The fact that my arms were bound down at my sides began to distress me. Suddenly a feeling of panic seized me and I asked, "How much longer will it take?" The plastic surgeon at work on a delicate operation near my eye answered in an offhand casual manner, "Oh, we're coming along. You'll be back in your room in time for lunch—maybe in half an hour."

I squirmed. My heart was beating much too rapidly for comfort. I began to wonder if I'd be disfigured—if the scar would be terribly noticeable. And then my thoughts were pulled back to the soft melody my surgeon had begun to hum: *I'll Take You Home Again, Kathleen*. I followed the path of the tune through the

stanza. Turning to pick up an instrument, the surgeon paused before beginning the refrain. I waited for it, and after a moment I took it up myself. When the surgeon's attention came back to the song and he joined me in the melody, I changed over to the alto part. It was a strange duet.

I forgot about the operation. After all, there was no pain, for the local anesthesia had erased it. All at once I felt sure that everything would be all right. Other hummed duets followed; the one I remembered most clearly was *Old Man River*.

In the words of Dr. Jules H. Masserman, a professor of nervous and mental diseases at Northwestern University, my blessed understanding surgeon had utilized music as a "tool of delightful delusion." Dr.

Masserman contends that the body can't exclude the sensory appeal of music—it's rhythm, pitch and timbre. It responds in spite of itself. Men can fly with a bird in a pastoral symphony, go to the depths of the ocean, or feel storm or calm. In my own case, I went—through music—down the Mississippi and to Ireland where Kathleen's heart "has ever been."

It is generally known that the policy of the medical profession today is to treat people, not merely their diseases. Like hundreds of doctors everywhere, Dr. Leonard Krasner, chief of the tuberculosis section and thoracic surgeon at the Veterans Hospital in Downey, Illinois, considers anything of definite therapeutic value to a patient "good medicine." He feels that the music program in the Downey Hospital is highly beneficial to the two hundred normal tuberculosis patients as well as to those suffering from nervous and mental disorders in the institution. From this standpoint, he considers music "good medicine."

Erwin Schneider of the University of Tennessee has just completed a documented control-situation study that proves this point. Working with a group of children in Knoxville for a period of time, Schneider found that the spastic child reacts contrary to the previously accepted theory. If fast beat music is played, the result is a soothing sensation. If slow music is played, the muscles become tense.

Along with music, dance can be highly effective in some cases in mental hospitals. Painting, writing, etc., are individual avenues of expression—extremely helpful to certain "outgoing" patients who do not have a marked tendency to withdraw. But for the person who needs social experience, dance—a shared experience—is invaluable. For this reason, dancing is a part of the recreation program in all mental hospitals. Social dancing can be enjoyed by a surprisingly large number of patients in such institutions.

That dancing can be taken into the wards of "withdrawn" patients with gratifying results has been proved by Marian Chace, dance therapist at St. Elizabeth's Hospital in Washington, D.C., and Chestnut Lodge Sanitarium in Rockville, Maryland.

Attempting to pull these people into the group, she works for relaxation, spontaneous, independent activity—use of the whole body, not just the feet alone. For this goal, modern dancing is more effective than social dancing. Any therapist usually faces a "what's-the-use? I-can't-do-it" attitude. The mental patient is often immersed in a sense of failure. To offset this feeling, Miss Chace often utilizes dance action in a circle, introducing the simplest of movement that anyone can perform—at least almost anyone. Patients are encouraged to break away and dance alone if they wish.

You may ask how highly disturbed patients can coordinate well enough to do modern dance steps. Movements are large at first. Miss Chace (*Continued on Page 45*)



Elaine Brown, founder and director

The dramatic story of the
Singing City project in the city of Brotherly Love

Singing City



Temple University Choirs, Elaine Brown, director, in a performance with the The Philadelphia Orchestra.



Foreign language groups, such as this Estonian Mixed Chorus, join with other groups in annual concerts.

by James Felton

ON SEPTEMBER 23, 1954, Janet Yamron, one of Singing City's bright young lieutenants, arrived at the Nurses' Home of Hahnemann Hospital, in Philadelphia, where 38 girls who wanted to sing had assembled. Miss Yamron came equipped with nothing but an intense desire to get the nurses making music together as quickly as possible. For their part, the nurses were not musically trained—some couldn't even read notes—and they had little to offer but the mere desire to sing. For Janet Yamron, who had organized similar groups for Singing City, the prospect of shaping a Hahnemann Chorus from these unpromising elements was not unlikelier than usual. From a modest beginning in good-will, enthusiasm and the instinctive pleasure of making music communally, she had the nurses singing familiar hymns and simple rounds before the night was over. At the second session the nurses were ready for easy two-part songs and sheet music. The ones who couldn't read music learned their part by rote; the ones who could, improved rapidly and encouraged the others. Only a few dropped out, and when, by November, the Hahnemann Chorus was singing Palestrina, Handel and Purcell, the group was up to 38 members again.

Hahnemann is typical of Singing City's approximately 100 choruses, which flourish

throughout the Philadelphia area—some in churches, others in such places as hospitals and community centers. Some are actually church choirs, led by their own choirmasters; most of the others are developed, like Hahnemann, at the grassroots level by Singing City's small corps of trained conductors. No occupational pedigree or precinct of civic life is overlooked as a potential source of organized musical activity. Ordinary business men or army employees are likely to find themselves singing in a chorus side by side overnight. Often, a flock of untrained and heterogeneous citizens is kindled, corralled and welded into a harmonized group by hardly more than the sheer missionary zeal of devoted aides who, surrounding Elaine Brown, its indefatigable founder and driving force, form the inner phalanx of Singing City.

The two-fold ideal of Singing City is to get people in a whole metropolis singing music, and to bring them closer together as human beings in the process. Such had been the purpose, in embryo, of an inter-faith, inter-racial chorus, formed for the first time in 1939, of people from Philadelphia who wanted to try a daring experiment in musico-social relations. They could hardly find a rehearsal place, however, until they acquired their own Fellowship House, 1431 Brown Street, in 1941.

Elaine Brown came there two years later and promptly set the Fellowship Choir to work on a repertoire which ranges today from Schuetz to Hindemith, from Hindu chants to Mississippi work-songs. The principles of good choral singing are synonymous with democratic ideals, she was convinced; in each, people work together, harmoniously, to understand each other and to respect each other. Whites, Negroes, Christians, Jews, Buddhists, Lithuanians—every conceivable faction of peoples, in fact—began singing together every week, under one of the top-flight choral conductors in America.

After a stint on the faculties of Juilliard School, New York City, and Westminster Choir College, Princeton, New Jersey, Mrs. Brown returned to Philadelphia in 1948 to head the choral department at Temple University. Using the 80-voice Fellowship Choir now as a nucleus, she launched the full-blown project of Singing City, with the help of the Fellowship House and the Philadelphia Inquirer. Choral conductors from synagogues, churches, community centers and schools were invited to training sessions at the Fellowship House. Laborers, physicians and housewives joined choirs established by Mrs. Brown's student-conductors. Dozens of groups started practicing a common program at weekly rehearsals which (*Continued on Page 50*)



Mrs. Terhune, with her noted author-husband, the late Albert Payson Terhune and several of their favorite dogs.

IT DIDN'T begin as a quintet, it just grew gradually into one; the way all worth-while things must, sometime, grow gradually into something.

The first quintet seed sprouted unnoticed in a letter a music editor sent me, asking me to write some songs for a series of books he was bringing out. We had never met; and our business arrangements were carried on by letter entirely until, quite by accident, I learned that he was a concert violinist as well as a music editor.

I am a pianist and have been one more or less, I suppose, ever since I was four years old. In my early teens I cut my second music-teeth on Beethoven's glorious violin and piano sonatas. My music-master was a violinist and an orchestra leader, as well as a piano teacher; and I was lucky enough to be sometimes invited to take part in the informal Sunday afternoon musicales given at his home. It was there that I first learned the charm of ensemble playing.

My music-master had an organ as well as a lovely grand piano in his music room. The organ was only an old-fashioned pedal organ of the reed variety; but the pedals had full scale, and my teacher had taught his son to play it beautifully; and with myself at the piano, we delved into violin, piano and organ trios, violin and piano

duos, and even duos with two at the piano.

Now and then my teacher-host would have as a guest a famous cellist; and at such times I was led farther and farther along the magic road of ensemble playing, and into a realm of classic music literature that I could never have reached merely by solo piano study. And the fun of it! How thrilling it all was! No wonder that when, many years afterward, I learned that the editor for whom I was writing songs was a fine violinist, I couldn't wait to invite him and his wife (*and his violin*) to dine with my husband and me at Sunnybank, so that we could play together the violin and piano sonatas of Beethoven the minute dinner was over!

This was the first of many happy evenings we four had together; but it didn't stop there, for the violinist and I felt that we must find a cellist and play trios! The violinist had a friend who plays the cello like an angel. He was appealed to and he came, bringing his wife and his cello. So now we became a musical trio, with three interested listeners—the two wives and the one husband. We played Beethoven trios, Mendelssohn trios, Tchaikovsky, Arensky, et al! With vigor!

So far so good; but we longed to branch out; and next, a second violinist and his

wife and his fiddle were added to our band. Thus we were able to increase our repertoire to include Handel and Bach Sonatas; also quartets that took in all our four instruments. We now stood at four performers, with our audience numbering three wives and one husband! It was all absolutely great; but we reached out for more. We must find a viola player, for we had come to the point where nothing could satisfy us except *quintet* work!

Good viola players are not too easy to find; but finally we found one and marked him for our own, and he came to Sunnybank bringing his wife and his viola; and thereby, lo and behold—"The Sunnybank Quintet" was born! The dream was at last a reality! The four wives and my husband made a perfect and satisfying audience for us. They were absolutely quiet, interested, and discerning. When we did well, they were generous with admiring cries. When we did very badly, they were politely repressed and considerate in their remarks. As a rule, in winter our listeners gathered about the fireplace in the adjacent library, lounging on the huge dreamy couch in front of the fire, or in comfortable old armchairs nearby.

While our music was in progress, we players had no (*Continued on Page 61*)

Sunnybank Quintet

The heart-warming story of what genuine "home-music" can mean in the lives of busy people of varied interests.

by Anice Terhune



Scheduling Orchestra in the Secondary School

by RALPH E. RUSH

ONE of the most discussed problems among school music teachers and principals today is that concerning how best to schedule the various music activity groups in the school music program. Since so many Junior and Senior High School leaders are concerned about the future of secondary school music groups because of the constant pressures of new requirements in the curriculum, it seems timely to discuss the situation in the hope that some new light may be brought to the aid of those who are puzzling over the problem. Scheduling the band or choir is just as difficult as scheduling the orchestra, so no claim is advanced that orchestra should replace or be given more prominence than any other musical group. However, due to the utilitarian demands on the band and choir, both seem to have found a solution to their scheduling better than has the orchestra which serves the school in a more cultural fashion.

In large schools there should be time and need for all three organizations, whereas in smaller schools very often local community interests and needs will dictate which one or two of the three should be given the nod of approval in the program. If the music teacher is a professional music educator with a well rounded background in all forms of music, the orchestra will not be neglected. Every effort will be made to provide all groups so that students of varying talents and interests may find an opportunity to share with fellow-students in their favorite musical performance medium. The music teacher with a broad background in music literature and with a well developed taste in orchestral performance will go more than half way with students and school officials to see that a well-balanced music program is planned which includes an orchestra and orchestral development classes. Since music in junior and senior high school, like all subjects, is important only to the extent that it con-

tributes to the development of the individual student, the time allotment and scheduling of all music groups should be planned by the music staff in conjunction with school authorities. Groups that function only for public relations or as sources of entertainment to the community may not contribute in a very large measure to the over-all musical development of the pupils participating. Hence, the scheduling of musical groups that provide an opportunity for students to gain a knowledge and understanding of their American cultural heritage must be allowed sufficient time in the schedule of classes to present this background. This one fact alone should give the school orchestra a priority to time in the regular school day. Whether or not a student will eventually become a creator, performer or consumer of music, whether or not he may be able to make music one of his chief avocational delights or perhaps even his vocation, he deserves the chance as a part of his educational experience to participate in this phase of the music education program.

IN ANY school, large or small, where the principal and music teacher or teachers have this point of view, the orchestra will find scheduling time along with other musical offerings, and good orchestral performances which lead to a healthy attitude towards the orchestra by all students will be the result. In schools where little study of this problem has been done, one may find the orchestra in disrepute and few talented or gifted students will be found as participants in the program. This is unfortunate for the resulting orchestral performances could hardly appeal to anyone. However, if the scheduling problem has been solved and emphasis has been placed on providing the best possible opportunities for musical growth, then one should find the outstanding students in a program with musical results that will

justify the time and effort spent in making music. Students living in an environment and climate which encourages this type of music making cannot help but develop a healthy attitude and serious respect for fine orchestral literature, well performed, which also leads to a permanent enjoyment of the world's great music literature and an enriched life. In every school the over-all, well-balanced program of music should be possible with its aim to provide all students with the opportunity for that musical experience for which they have aptitude and interest. A program which is right for one school may not necessarily be the best for all other schools. A well-balanced music program may come to any school when consideration by the principal and music teacher as co-workers and partners is given to the following important points: (1) locale; (2) number of students involved; (3) available space for class activities; (4) amount of equipment and materials which the school is willing and able to provide. And in order to provide and maintain a good music program the teacher must be a well qualified and inspiring teacher-musician, the materials used should be suitable to the ability and interest of the group, and *music must be recognized* by the principal as an essential part of the total educational program.

When time for music classes has assumed, in the minds of the planners, its proper importance, then scheduling of the various activities becomes almost automatic even in schools with the most crowded curriculum.

A general music course to discover ability, aptitude and interests may often be the best starting place for planning a music program. Once the program has started, only first year and new students would need to take such an exploratory course. Even in the smallest school such a general introductory course might also include other arts and (*Continued on Page 59*)

The World's Most Widely Sung Tune

by
JAMES
FRANCIS
COOKE

A FOURTEEN-MEASURE tune written in the form of a spirited sixteenth century dance, with a distinctive rhythmic pattern, known as a Galliard, has become the most sung melody in history. The creator of the germ of the melody was John Bull. What a name—the very embodiment of British character and strength. Bull was born in Somersetshire, England, about 1562, one hundred years before the birth of Johann Sebastian Bach. Only the lustre of Bull's great elder contemporary, Giovanni Pierluigi da Palestrina in Rome, excelled the brilliant career of the gifted British organist and composer.

Bull died in Antwerp in 1628. He was almost a parallel contemporary of William Shakespeare (1564-1616). What Shakespeare was to literature and to the drama in that lustrous reign of Queen Elizabeth, Bull was to music. Starting as a choir boy in the Chapel Royal of Her Majesty, the Virgin Queen, he rose to become one of the foremost organists and contrapuntalists

of his period.

Through the mutations of time and destiny, John Bull's merry little dance tune turned into the British national anthem *God Save the Queen*, and eventually ran over all national boundaries and became the melody of the national anthems of many lands great and small. It has been sung by uncounted billions of people.

This editorial is occasioned by the recent publication of a rare book¹ upon the world wide story of *God Save the Queen* and its overseas cousin, *America*, by Dr. Percy A. Scholes, distinguished and genial musicologist. Dr. Scholes is loaded down with academic degrees and distinctions. His newest work is the result of over fifteen years of exhaustive research and it has uncovered a wealth of incidents and facts. We are sure that this notable book will be looked upon as a "must" by music lovers, colleges, conservatories and universities the world around.

Dr. Scholes has established the fact that the first public singing of *God Save the Queen* as a national anthem or hymn was at the Drury Lane Theatre in London in September, 1745. The original Drury Lane was at first a fine residence, then in the early 17th century it became a cock-pit, but eventually was turned into the "holy of holies" of the British opera and drama.

The anthem has long outlived the existence of the old Drury Lane building itself, which was pulled down in 1791, then, after its restoration, was burned to the ground in 1809, and was restored once more in 1812.²

The conductor on the night of the first performance of *God Save the Queen* or *God Save the King* (as destiny and dynasty obtain), was Dr. Thomas A. Arne (1710-1778), one of the most voluminous and melodious English composers of the day. Dr. Scholes reprints a photostat of Dr. Arne's manuscript on that famous occasion.

Who wrote the words of *God Save the Queen*? Dr. Scholes reveals in a whole chapter in his book that literally an unending flood of verses of all kinds have been set to this tune. He intimates that some of these may have had a Jacobite or indeed a Catholic origin, depending upon early changes in British politics. Another authority contends that the earliest version was in neo-Latin. However, he states that "John Bull has the best chance to have his name attached to the music of the British

¹ "God Save the Queen" (Oxford University Press).

² The oldest theatre in the United States is the Walnut Street Theatre in Philadelphia, Pa., which has been operating continuously since 1809.

national anthem in our song books." Yet in the American use of the tune to *My Country, 'tis of Thee*, the melody has many times been credited to Dr. Arne and also to the English composer Henry Carey (1685[?]-1743), who wrote *Sally in Our Alley*. Carey was a natural son of the Marquis of Halifax. Carey's claim to the tune seems to be based upon the fraudulent statement of his son, fifty years after his father's death, in an attempt "to dig up some kind of a pension." Dr. Scholes gives abundant evidence of the falsity of this claim.

There were several other false pretenders to the authorship of the words and the tune. In Germany the tune was ascribed to Handel and in France it was claimed for Lully. Dr. Scholes has meticulously checked all of the numerous false claims and forgeries and has given abundant evidence of its real origin. He does surmise, however, "somebody about 1689 made up a 'God Save the Queen' poem, and then, he or somebody else put the tune to it, using consciously or unconsciously, similar scraps of melody, that had been floating around for three-quarters of a century or more in dances, folk carols or songs, keyboard pieces or the like, chiefly influenced by reminiscences of the Bull tune."

The most surprising chapters in Dr. Scholes' new book are those that have to do with the anthem's numerous variants, emendations and additions. It provides a very valuable historical reflection of the political, sociological and psychological life of the British Empire and that of many other lands which have come under the influence of this hymn, for all of which Dr. Scholes deserves the highest governmental honors and recognition in his country. Through these changes we see reflections of the mind and spirit of John Bull himself right down to Sir Winston Churchill.

For instance, when Queen Victoria married Prince Albert in 1840, we find such a verse as this:

*Welcome to Albion's isle,
Prince, whom Victoria's smile
Lit o'er the wave!
Writ in the scroll of Fame,
Albert, long shall thy name,
Kindred, and country claim
With England's brave!*

Later when Queen Victoria's daughter, the Princess Royal, was christened in 1841, it was celebrated poetically by a tribute to the Queen. When this Princess was married in 1858 to Prince Frederick of Prussia, (Continued on Page 62)

Staging: Part Three

Operettas and Light Operas

by George Howerton

IN MANY present-day choral situations the director appears to be fairly permanently committed to the annual presentation of what is known as a "book show," a complete production involving text, or libretto, and musical setting, or score, and usually including directions for action, dancing, costuming and the various aspects of staging such as scenery and lighting effects. The operetta or light opera, so frequently a part of the school music calendar, obviously falls into this category.

With this type of production the director customarily finds his first problem to be that of the integration of the various elements. Once the work has been selected the following may be indicated as principal steps necessary to bring it to performance:

I. Selection of staff

In producing a work involving so many different components, some division of responsibility will be necessary. Insofar as possible the following personnel should be appointed to take over the various duties indicated:

A. Musical director

1. This person acts as co-ordinator of the production and usually conducts the performance. He has general oversight of the following areas although it is wise to delegate to other persons as much of the responsibility as may be feasible: (a) Cast tryouts; (b) Music coaching of principals and chorus; (c) Preparation of accompaniment.

2. He works in conjunction with whatever person is responsible for the stage aspects of the performance. In most cases, it is practically imperative to enlist the assistance of the school dramatic coach. As a matter of fact, the ideal system and one toward which the choral director should work as a more or less permanent format is that which makes such an enterprise a joint effort between the various departments of the school which may reasonably be drawn into participation.

B. Stage director

Although working in conjunction with the music director, the stage director should be considered an executive member of the staff and should be given authority in his area, keeping in mind always the integration of his work with the over-all musical design and the necessity of remaining within the established budgetary framework. His responsibilities include:

1. Cast tryouts (in conjunction with the music director)
2. Dramatic coaching of principals and chorus
3. Choreography (which possibly can be delegated to some other individual working in co-operation with the music director and the stage director). The Physical Education Department can often be of assistance in developing choreography and training dancers.
4. Costuming
 - a. With book shows costumes are frequently rented from a professional costume house. This is (*Continued on Page 64*)



Opera Workshop, Northwestern University production of "The Bartered Bride," by Smetana.



Garden Scene, Gounod's "Faust," as produced by Northwestern University Opera Workshop.



Scene from Vaughan Williams' "Riders of the Sea," produced by Northwestern University Opera Workshop.



Scene from "The Prima Donna," by Arthur Benjamin, produced 1954.



Scene from "Albert Herring" by Benjamin Britten, January 1954.



Dr. Paul N. Elbin

High-Fidelity Notes

AS A CONFIRMED hi-fier I am becoming a bit sensitive to insinuations that our clan is more interested in high and low frequencies than in music.

To be sure, from the physicist's viewpoint music consists of sound frequencies that range from very low to very high. Electronics engineers are faced with the reproduction of 32-cycle organ tones and violin overtones at least as high as 10,000 cycles.

Audio engineering problems and their solutions are sought by delicate laboratory instruments. But most hi-fi practitioners among ETUDE readers do not listen to records through oscilloscopes. They listen with their ears, the ears of people who are music lovers in the ancient and lasting sense.

Immediately after the acquisition of a wide-range, high-fidelity outfit there will likely be a period devoted to satisfying the demands of curiosity. During this breaking-in period even the most sensitive music lover will thrill to the sound of a piccolo flowing unhindered through the tweeter and a bass fiddle rumbling true-to-nature from the woofer. Sound as distinguished from music may come first for a time.

But for how long? Only a hobbyist insensitive to musical art will find much satisfaction in marvelling over mere sound. It's like the first days with television. For a month or so, wrestlers and pre-historic movies are great entertainment even for musicians—but not for long. So it is with the discovery stage of hi-fi.

Back in the days when a string quartet recording lacked presence, lacked the gutty feel of the 'cello and the exquisite soaring



New Records

Reviewed by
PAUL N. ELBIN

of the violins, I bought chamber records. In the days when organ records could convey only a hint of the majesty of the instrument, I bought organ records.

When I listen to today's wonderful recordings of chamber groups and historic organs, or to singers and pianists who seem to be in my very living room, my satisfaction remains basically what it was in pre-hi-fi days—music as a form of art and not as an adjunct to science and invention.

High fidelity means high art in the reproduction of music and a high plane of listening pleasure. High fidelity is a means to a worthy end—the greater enjoyment of great music. Genuine music lovers are short sighted if they reject hi-fi because they observe that hi-fi may be separated from the art of music.

The pioneering period of hi-fi is over. For the sincere appreciator of the beautiful in music, the land of hi-fi is truthfully flowing with milk and honey.

Walton: Façade

"The country between music and poetry," to use Sir Osbert Sitwell's phrase, is thoroughly explored by this recording of the complete *Façade* "entertainment" with verse by Dame Edith Sitwell and music by William Walton. The author reads most of the verse, but tenor Peter Pears is remarkably effective as reader of some of the poems. Instrumental work is by the English Opera Group Ensemble conducted by Anthony Collins. (London LL 1133)

Wolf-Ferrari: The Secret of Suzanne

Decca (DL 9770) and Cetra (A-1250) are both responsible for new disc performances. Neither is the last word, but this vote goes to Decca. Mario Barilli (Count Gil) and Ester Orel (Countess Suzanne) out-sing Cetra's counterparts in Giuseppe Valdengo and Elena Rizzieri and are better recorded. Decca's Turin Symphony under Alfredo Simonetti suffers from fuzzy reproduction and also from lack of in-

spiration. Cetra's Turin *Radiotelevisione* orchestra led by Angelo Questa sounds thin.

Haydn: Three Trios for Piano, Flute and Violoncello (Nos. 29, 30, 31)

You'll not regret the substitution of piano for harpsichord in this recording, since pianist Robert Veyron-Lacroix plays crisply and blends perfectly with Jean-Pierre Rampal's flute. The 'cellist, Jean Huchot, has little to do but he does it in good taste. (London *L'Oiseau-Lyre* OL 50036)

Brahms: Quartet in B-Flat Major, Op. 67

The last of Brahms' three quartets calls for the delicacy with which the Quartetto Italiano approaches the work, but it also demands more inherent stamina. Yet the interpretation is not weak, and the reproduction is excellent. (Angel 35184)

Brahms: Symphony No. 2 in D Major, Op. 73

During its 43 American concerts last year, the Concertgebouw Orchestra of Amsterdam made many lasting friends who will eagerly welcome a series of new hi-fi recordings made by the orchestra. First to appear is a briskly-paced, richly-colored performance of this oft-recorded symphony with Eduard van Beinum conducting. (Epic LC 3098)

Purcell: Come Ye Sons of Art

Written for Queen Mary's birthday in 1694, this happy ode has been revived enthusiastically by Margaret Ritchie, soprano; Bruce Boyce, baritone; Alfred Deller and John Whitworth, counter-titans; and a talented chorus and orchestra conducted by Anthony Lewis. The unfamiliar sound of counter-titans gives this disc a novel aspect. (London *L'Oiseau-Lyre* DL 53004)

Mendelssohn: Violin Concerto in E Minor, Op. 64

Tchaikovsky: Violin Concerto in D Major, Op. 35

Columbia shows (Continued on Page 56)

To Beat or Not To Beat?

(That Is the Question)

by WILLIAM D. REVELLI

THE THREE basic and most essential of all elements which constitute a truly satisfying musical performance are generally agreed to be: a beautiful, sensuous, pure tone; accurate intonation; and precise rhythm. Certainly no musical performance can be considered musically worthy that is lacking in any one of these elements. On the other hand, a performance that is outstanding in these categories can, with further development in the elements of style and phrasing, be a most worthy and musically satisfying experience.

Of the three mentioned elements, tone and intonation are most closely akin to each other. To produce a tone of a pure, sensuous, clear and beautiful quality, one requires the proper concept, and an understanding of the fundamentals of tone production. While such abilities and talents may be considered specific requisites within themselves, they nevertheless are closely associated and related to intonation as well.

One cannot possibly acquire the ability to play or sing accurately in tune without first developing the proper aural perception of the tone desired. Hence, the acquirement of tone quality and intonation must logically go hand in hand, and the mastery of each requires concentrated listening and a feeling for the other. The ability to play in correct rhythm presents a considerably different problem. Here the mind and bodily response take precedence over the ear, as rhythm is more demanding in its physical and bodily reactions than in its aural aspects.

Tone and intonation are the two basic ingredients, so essential to the reproduction of a melodic line. Yet it is only by the means of rhythm that we are able to bring the melody to life; for without rhythm, no melody, regardless of its beauty, could be of musical interest or worth.

For example, let us take the familiar *Lullaby* by Brahms. If we were to play or sing each tone of equal duration, we would immediately find that this beautiful melody had lost its interest and musical effect. We would likewise discover that the rhythms of this simple tune are as important to

its musical message as the melody itself.

In the past development of our school bands, much emphasis has been devoted to the establishing of the fundaments of tone production, intonation and technical proficiency. Unfortunately, far less attention has been given to the mastery of rhythm.

Some years ago, our school bands were quite deficient in the elements of tone and intonation. Adjudicators of district, state and national contests were emphatic in their criticism of those deficiencies. As a result, many texts dealing with techniques for improving these elements were made available to bands everywhere. Countless clinics, workshops and conferences stressing methods for improvement of tone and intonation were conducted on a nationwide basis. As a result, these two areas of performance have steadily improved.

In the meantime, much less attention was devoted to the study and teaching of rhythm. In the rehearsals of school bands, conductors were so engrossed in teaching other elements of performance that rhythm was seldom in the limelight—only a few isolated clinics were concerned with the subject of rhythm and how to teach it, and scarcely any materials dealing specifically with rhythm were published. To further emphasize the lack of attention given to its study, I would refer to the adjudicators' score sheets as used in many district and state competitive festivals, and which fail to as much as include the term "rhythm" in the elements of performance. It is encouraging, however, to note that during the past three or four years score sheets have been improved and now include this basic and important element as a criterion for evaluating the student's performance and rating.

It is difficult to conceive that any musician could underestimate the important rôle that rhythm plays in the performance of any musical work. In fact, no band conductor would deny that rhythm provides a most serious effect upon the general performances of his organization and that its standards are commensurate with the exactness of its rhythmical perfection.



It is interesting to note that even our most reputable teachers and conductors differ greatly in the method and philosophy of developing this phase of student-training. However, this is not to be censured, for it is hardly necessary that we employ identical procedures or techniques in developing the desirable rhythmic responses within our students. The various methods and devices have their individual advantages and values; the competent instructor will analyze and evaluate their comparative worth and employ those which secure the best result. Following a thorough analysis of the various modes of approaching the teaching of rhythm, we find there are three generally accepted and applied methods of guiding and developing the student's progress.

In one instance, we have the "non foot-tapper," who insists that his students "feel the rhythm" physically and emotionally and without a crutch of any kind. Our second approach emphasizes the foot-tap, and insists that the student count and divide the units of each beat, measure and phrase, in precise mathematical division by means of a steady and accurate down-up action of the foot. The third approach calls for a counting-aloud of the pattern. This procedure is, of course, impossible with students of wind instruments, inasmuch as their tongues, lips, face muscles and breath are actively engaged in producing the tones. All of the three methods have their

(Continued on Page 48)



Boyd Neel and the Canadian Stratford Festival

The founder-conductor of the famous Boyd Neel Orchestra is now active in the development of the Canadian music field

by May Weeks Johnstone

ON A SUNNY April day in the year 1947, the city of Melbourne, Australia, had one of the worst traffic jams in its history. The street in front of the Town Hall was jammed with people. A crowd of 3,000 struggled to get out of the hall, while outside the building another crowd of equal proportions fought to get in.

What was the attraction which caused this upheaval; was someone giving away \$10,000—the personal appearance of a famous movie star—a political rally?

Guess again. A concert, and not a jam session—a somewhat highbrow concert, music by Handel, Britten and Dvořák.

In the crowd stenographers, chambermaids and shopgirls rubbed elbows with bankers and executives. Packed from floor to ceiling and on the stage, eating the Australian equivalent of hot dogs and popcorn, they listened to a lunch-hour concert by a small string orchestra.

The tall, slender young man leading his orchestra was the now famous Boyd Neel. From the beginning, in 1933, when he walked out on the stage of the Aeolian Hall, Bond Street, London, with his first group of youthful players, audiences have warmed to Mr. Neel. He has those qualities of personality, showmanship, or whatever it takes to please the public. He is now one of the great conductors of our time; he has led all the great symphony orchestras of England, Western Europe and Canada.

The Boyd Neel Orchestra has traveled more than any other orchestra of its size in history. The orchestra's Australian tour was one long ecstatic success. Everywhere the group played to tremendous crowds and tumultuous applause. The orchestra

plays annually at all the major music festivals of Europe—Paris, Vienna, Edinburgh.

Those who travel northwards this summer to visit the miniature festival of the arts at Stratford, Ontario, Canada, will have the opportunity to see Boyd Neel in action, and at close range. He will be conducting the Hart House Orchestra, his Canadian edition of the Boyd Neel Orchestra, in a series of concerts.

Organized last September, the Hart House Orchestra has already played on CBS, made its Toronto début, and gone out of town several times. It has now settled down to intensive rehearsal in preparation for the Stratford Festival this summer.

The musical festival will run simultaneously with the drama, but not for the full two months. Dates are July 9 to August 6. Thus, those who come to see "Julius Caesar," "The Merchant of Venice," and "Oedipus Rex" may at the same time hear some of the Boyd Neel specialties.

Louis Applebaum, the talented young Canadian composer, well known in New York and Hollywood for his advanced work in film music, will again direct the musical part of the Shakespearean festival. The concerts will take place in the newly-constructed Concert Hall in Stratford Park, about three minutes walk from the Theatre-Tent where the plays are performed.

The Hart House Orchestra will perform the Bach Brandenburg Concertos. There will be an all-Vivaldi program featuring four violinists. Contemporary works, including some specially commissioned for the event, will also be heard. The Festival Chorus, directed by Elmer Iseler, will pre-

sent Stravinsky's "A Soldier's Tale," with Franchot Tone as Narrator. Festival soloists will include Elizabeth Schwarzkopf, Isaac Stern, Alexander Schneider, Aksel Schiotz, Lois Marshall and Zara Nelsova.

Governors of the festival plan in time to encompass all the audio-visual arts, including some opera and ballet. Already the festival has attracted world-wide attention. Mr. Neel says:

"It is time people traveled eastward across the Atlantic for great festivals, instead of always west, as at present."

For over a year now Boyd Neel has been fulfilling the duties of Dean of Canada's largest music school, The Royal Conservatory of Toronto. The post was formerly occupied by Sir Ernest MacMillan. Mr. Neel travels to England as necessary for recordings and engagements with the Boyd Neel Orchestra, which carries on under the leadership of Anthony Collins.

The Conservatory has for many years been part of the University of Toronto. The name "Hart House" is intimately bound up with the life of the University. Dr. Edward Johnson, the former director of the Metropolitan Opera, is now Chairman of the Board of Directors of the Conservatory.

Early in September, I sat in Boyd Neel's office awaiting his arrival, and passing the time in feminine chit-chat with his secretary. I admired the soft grey decor, the dark mahogany of his studio, and was told he had personally chosen all of it. It is obvious that those closely associated with Mr. Neel are devoted to him. He is immensely popular with the students.

Just then the Dean walked in. He was a lot younger looking (*Continued on Page 47*)

Beethoven in Kansas

A "Conversation" Lesson
on the Adagio Cantabile Movement
of the Sonata Pathetique



by GUY MAIER

THE TRAIN was sliding silently, it seemed, through the rolling gold wheat prairies of Kansas. Those endless, shimmering billows and the soft magic of the train riding over their tops were too much for me. My head drooped . . . I dozed and dreamed . . .

Yes, there he was, a healthy, serious farmer's son about thirteen years old, sitting at his piano by the big picture window of his Kansas home. It was late afternoon. The lad's earnest eyes were fixed, not on the music of the "Pathetique," but far away over the golden horizon. He had studied this second movement, the *Adagio*, carefully; he understood its classic purity and he loved playing it. Here was a piece that a man could play without being urged by his teacher to "play with more freedom" or to "put more of yourself in it." You could just let Beethoven flow beautifully over the golden prairie. It was like having God, Himself, talk with you.

As the last line faded away gently there was a moment of silence. Then suddenly came the explosion—loud, shocking hammering at the door, and “Let me in . . . Let me in! . . . LET ME IN, I say!” With a jump, Tom pulled open the door, and there he was! No doubt of it—Ludwig Van Beethoven. You couldn’t mistake him—big, solid head, fuzzy, unkempt hair, under-nourished body, funny, battered clothes, clumping clod-hoppers. “Ach, young man, forgive me! I’m sorry. I was listening so hard to your music that I forgot for a moment that I’m no longer deaf. So I hammered, just as I used to! These American ear-aids are *wunderbar!* They make me hear so well now that I’m completely happy. Especially when I listen to, most pianists, because in a wink I can turn off my ears. What a relief that is! But today as I happened to be wandering over these fields, I heard you. I didn’t shut you off. No indeed! You played so sensitively and so thoughtfully that I just *had* to listen.”

take a seat, Mr. Beethoven?" "Sure, I will! Why, you even pronounce my name right! Bad enough to have to hear my music tortured, but most of the torturers can't even say 'Bate-ho-ven.' Ah, it's so comfortable here," he sighed, gazing out of the window. "How I would love to write an overture, 'To the Golden Wheat.' What a piece that would be! Yes, sometime I shall; but now I want to ask you a few things."

"Whaa . . . What are they?"

"Well, what edition of my sonatas are you using?"

"Artur Schnabel's editing"

"Oh yes, that man! Superb musician, pianist, teacher. But why don't you use my edition—the original text, just as I wrote it?"

"Oh, Mr. Beethoven, Schnabel's edition is the 'Urtext.' Here it is."

"Nonsense . . . look here . . . dozens of all kinds of markings in it that I never put there. Pfui! I spurn all such personal interpretations. Preposterous!"

"But, Mr. Beethoven, you see that Schnabel's suggestions are printed in smaller type than yours."

"Bah!" exploded the maestro. "Such visual props are distortions. No matter how much you try to erase them from your mind, they persist—and you are playing Schnabel, not Beethoven. Don't *you* want to play *me*? My music must be reconstructed through *your* body, mind and spirit; otherwise it is a false image. What's the matter with your teacher? Can't he help you find me? Who is your teacher?"

"Ga . . . gug . . . Guy Maier."

"Never heard of him. Some upstart, no doubt. But one thing he did for you. He didn't let you distort the music's pace. You played just about $\text{J}=60$, and you held to it throughout the movement. That's good! Almost everybody plays the two 'trios,' measure 17 to 28 and 37 to 50, faster and more restlessly, but you read them with fine 'fatal' control, both in pace and quality. And you were careful to

execute those turns in measures 20 to 21 just as I wanted them played. Like this:

"But what I liked most was the way in which you played the chief theme each time it appeared with its quiet, vibrational accompaniment. You made that theme glow richly—almost religiously—as though you were singing it in a deep, cool contralto voice. I liked especially the scarcely noticeable pause you made in measure 6, before you played so tenderly that surprising A natural. And what a strong, solid climax you made in measures 42 and 43! Those thick, insistent bass chords help to pour it out suddenly. Don't play those low-down arpeggios in measures 48 to 49 too staccato. Let them sound like evil spirits growling in defeat.

"You played the final return of the theme, measure 51, well. It floated tranquilly over the wheat on its skyward flight. Be sure always to play those very light inside triplets with my phrasing, . This gives the necessary lift of the ground.

"You feel those last eight measures of the movement a little slower, don't you? That's all right, just so long as you don't get slower and slower and don't retard in the last two measures. An instant's pause before the final chord will end the movement more effectively."

"Mr. Beethoven, did I play that last turn okay in the sixth measure before the end?"

"You didn't 'okay' it, whatever that means, but you (*Continued on Page 60*)



QUESTIONS AND ANSWERS

Conducted by KARL W. GEHRKENS,
Music Editor, Webster's New International
Dictionary, assisted by Prof. Robert A.
Melcher, Oberlin College.

HOW TO PLAY THREE AGAINST FOUR

I am studying Chopin's Fantaisie Impromptu in C-sharp Minor, Op. 66, and would like to know how to play the groups of three eighth-notes in the left hand against the groups of four sixteenth-notes in the right hand in order to achieve a smooth, flowing result.

The way I am doing it now is by playing the eighths in the left between the sixteenths in the right, but the result is not smooth.

I have also tried playing each hand independently of the other and seem to get a better result, but surely this is not technically correct. Or is it?

H. A. H., Florida

I would urge you to continue practicing each hand independently of the other until both are under complete control. Then when you put the hands together, think, hear, and feel each hand separately, watching only that they come together on each beat. The right hand must maintain four absolutely steady notes to each beat while the left hand has three steady notes to a beat.

The figure can, of course, be worked out slowly as a problem of three against four, and there is some value in doing a bit of this kind of practice. But as you have already discovered, the results are stilted and unmusical. In addition, this kind of practice will never enable you to play the composition up to tempo.

Your last paragraph leads me to suspect that you think that only a cold, mathematical calculation of a given problem can be technically correct. While it is true that one must think through and know exactly what he is doing in every musical situation, mental gymnastics alone often interfere with musical results rather than help them. Especially is this true in such

rhythrical problems as three against four, four against five, etc.

R. A. M.

ABOUT JUDGING MUSIC CONTESTS

Could you give me a chart for grading contestants in a music contest? At the risk of sounding like a prejudiced mother, here is my problem: My nine-year-old daughter took part in an instrumental contest last spring. She played Caprice of the Gnomes by Eckstein from memory. Her grace notes were clean and snappy and her rhythm was excellent without being automatic or rigid. Before playing she announced the title of the composition, and then played it with so much expression that it was a pleasure to hear her. I had expected her to get a red ribbon (second place), but that night she played better than ever, and I was sure she had won a blue ribbon. However, the adjudicator gave her a red one, and that would have been all right with us except that most of the others also got red ribbons even though many of them played badly and one boy played wretchedly. And the only blue ribbon awarded went to a girl who has much stage appeal but who used her notes while playing, had a bad hand position, and played with no expression at all. But she is pretty, has long black curls, and wore a red dress. I want to be fair about all this, and I shall appreciate some suggestions from you as to grading music contests.

Mrs. L. V. M.

I don't believe there is any universally accepted "chart," but usually the adjudicator has some sort of a scheme on the basis of which he judges the contestants—so many points for correctness, so many for interpretation, so many for poise and appearance, etc. However, these "schemes" vary greatly.

Music contests have had and are still having great value in stimulating perfection in musical performance, but they have also brought in their train a very large amount of bad feeling, considerable heartbreak, and an over-emphasis on the contest numbers, thus depriving the student of the

contact with a greater number of compositions which he would normally have. It was because I myself encountered so much bad feeling, poor sportsmanship and unpsychological teaching that I gave up adjudicating many years ago—I found that it was too hard on the judge!

From the above you will probably have gathered that I cannot "take sides" in the case of your daughter. Probably she played very well indeed—which is, after all, the important thing; and perhaps she should have received the blue ribbon—I do not know. What I do know is that one must learn to take the bitter with the sweet, both in music contests and in human life in general. One must learn also that there will always be *some* wrong and *some* injustice, for this is, after all, EARTH and not HEAVEN.

K. G.

ABOUT SONATINAS

I have a pupil who enjoys working at sonatinas. She has just finished the six sonatinas of Clementi (Op. 36), and I am wondering what to give her next. Will you advise me?

Mrs. B. P.

If your pupil has learned six Clementi sonatinas I believe she ought now to have a change of fare. Why not give her "Thirty-two Sonatinas and Rondos for Pianoforte?" This is edited by Kleinmichel and I believe you could secure a copy from the Presser Company. After that she should be ready for some real work in Mozart or Beethoven, but of course this girl should not confine herself entirely to works of the sonata type but should also be working at Bach, Schumann, Chopin, and other composers who have written in different forms and styles.

K. G.

PLAYING WITH HANDS EXACTLY TOGETHER

Please give me suggestions for helping a person play the hands exactly together, especially in (Continued on Page 53)

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. discusses the "Revolutionary" Etude, overcoming nervousness, and other matters of interest to teachers.

"REVOLUTIONARY" TROUBLE

During the last weeks of study preceding a recital, Chopin's Revolutionary Etude seems to "get out of my hand" at times, and still I don't play it as fast as I think it is supposed to go. Sometimes I can play it at a slow pace and do fine; but other times and even slowly, my fingers seem to slip out of place. Perhaps my trouble comes from the fact that it is so big, so terrifying and grand. I want to express it the way it is conceived, and speed it up. Would you suggest my working it measure by measure with the metronome, or what? Your suggestions will mean a lot to me, for I was advised to write to you because you are an authority on the works of Chopin.

(Miss) B. V., Indiana

I am sure you realize how difficult it is for me to give you advice without hearing you. Still I think I can give you the following hints which may help in eradicating your trouble:

"I would suggest that many passages—measure 9 in particular—be practiced very slowly with different rhythms and transposition into various keys with the same fingering.

Practice all the left hand at different octaves on the keyboard, way down in the bass, way up in the treble, using the lateral action of your wrist to keep the hand facing the keys. While doing so, keep your body quiet and do not lean right or left.

Accelerate your tempo *very gradually* (left hand alone) until it feels more and more secure, but be sure to revert to slower tempo at the slightest sign of stumbling or hesitating.

When your left hand is ready, add the right hand, starting once more from a very slow tempo, then increasing it as previously.

Many pianists get into trouble because they play the whole Etude *too loud*. They get tired and slip and go wrong. So, be careful and observe the "P"s. This does preclude keeping a dramatic expression

and it contributes greatly to the coloring and the effectiveness.

I absolutely would *not* use the metronome. And please do not practice measure by measure. This "chopped-up" process is of no avail, except for the capital measure 9. Instead, practice section by section, as the musical line suggests. Another important point, the pedal: do not use too much of it. Most of the time you can use the damper down-up, down-up (down on beats 1 and 3, up on 2 and 4). Be careful that the damper never creates confusion, and if it does, adjust the down stroke so that clarity is restored.

Finally: do not play this Etude (who ever called it "Revolutionary," not Chopin, assuredly!) *too fast*, for it would sound like a wild race or a velocity exercise, which is entirely wrong and against the authentic Chopin tradition. What matters is the emotional impact, *not* the speed.

OVERCOMING NERVOUSNESS

After painstaking preparation and careful memory testing I find a few pupils always "crack up" at recitals. This fumbling or hesitating which mars the performance is usually not committed by the least gifted. The average length of time devoted to study on recital pieces is five months with rest periods about every three weeks. I suspect the damage is done by nerves or something we do or don't do toward the last, although much slow playing is advised. I would appreciate your help in this matter, and especially advice as to what to do the seven days preceding performance.

R. C., Massachusetts

I think I understand what you mean and from experience I believe I can say this:

The best security is achieved by the feeling that "nothing can happen because one knows the piece so well that it is simply impossible." When Harold Bauer was asked how he had developed the great degree of self-confidence which marked his perform-



M. Dumesnil at a book-stall on the banks of the Seine in Paris

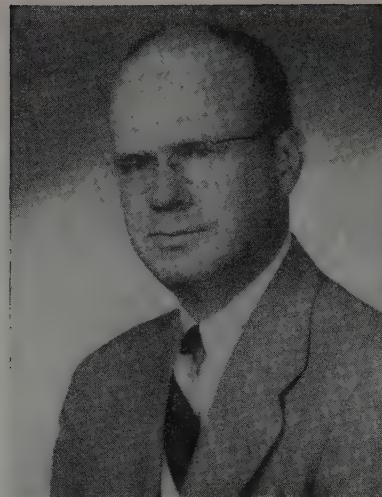
ances, he invariably answered in that way. How can one become the lucky possessor of that assurance? By repetition, more repetition, and still more repetition. By dropping a piece, picking it up again, again, and again. By slow practice and—most important—both hands separately. By selecting the technically difficult passages and turning them into exercises by transposing them into various keys *with the same fingerings* and with all kinds of rhythms. By increasing the tempo very gradually and returning to a slower one at the first sign of stumbling.

You mention five months of preparation. In my mind no limit is possible: some pieces seem to "get into the fingers" (and the memory) naturally and in a few weeks or even days, while others—often not so hard in appearance—resist all efforts and seem unconquerable. Personally I never play anything in public until two, three or four years of on-and-off study have elapsed. Only then do I feel safe.

If I may risk the comparison: think of the extraordinary things accomplished by trained animals. Once I saw a movie in which a monkey played a part astonishingly, and I could hardly believe that it was not an actor in disguise. How many thousand times had this monkey rehearsed every phase of his mimicry under the patient direction of the trainer? And what about dogs we see on television riding bicycles, performing acrobatic feats, or rolling around the stage on top of a rubber balloon? Here again we see the results of repetition producing subconscious muscular activity which appears spontaneous when it comes only from a slow process of recording. The same may well happen to a pianist's fingers, and nervousness can in a great measure be relieved that way. Whatever remains of it can then be turned into an ally and it will become an asset for the performance, for if under control, it will give it that touch of emotional expression which never fails (*Continued on Page 48*)

Prelude

by ALEXANDER McCURDY



(Scene: An organ-loft. ANGUS WHITEBEARD, F. A. G. O., is on his hands and knees trying to locate a baffling cipher on the Sw. Salicional 8' which has eluded him for days. It is hot, dusty work and Whitebeard's temper is rather short in consequence. Enter, in great agitation, his colleague and former pupil, RICHARD YOUNG.)

YOUNG: Venerable master . . .

WHITEBEARD: (*Testily*) A fine way to greet a man old enough to be your father.

YOUNG: Excuse me . . .

WHITEBEARD: You are excused, audacious youth.

YOUNG: I'm afraid this is not a good time to call on you.

WHITEBEARD: On the contrary, you could not have chosen a better time. This dust is choking me; I am barking and wheezing like Polonius. Thanks to you, I have an excuse to stop working. (*Descends from the organ-loft.*) Come and sit down.

YOUNG: Thank you.

WHITEBEARD: How is your work going?

YOUNG: Pretty well, but . . .

WHITEBEARD: That "but" tells me everything. Don't beat around the bush, my boy; I knew you when you couldn't play pedals in octaves.

YOUNG: Did you ever have to perform for a rude, ill-mannered audience?

WHITEBEARD: All audiences are potentially rude. A performer is like a lion-tamer in a cage full of animals. The great trick is not to let their attention wander.

YOUNG: I think I would rather play for wild animals than for the congregation at my church.

WHITEBEARD: Oh, would you?

YOUNG: I don't think the animals would make more noise. All through the Prelude you can hear people whispering, shuffling their feet, talking, even laughing.

WHITEBEARD: All this is so noticeable

you can hear it at the organ-bench?

YOUNG: "Noticeable" is an understatement. It isn't a worship service, it's a tea-party.

WHITEBEARD: I am sorry to hear that.

YOUNG: Last Sunday I did the D Minor Toccata and Fugue. I've spent years working on the piece—

WHITEBEARD: As I can testify.

YOUNG: —and I think I can play it pretty well. But what's the point of doing it if people won't listen to my playing?

WHITEBEARD: They won't listen?

YOUNG: All through the Toccata a pair of women in a front pew were chattering like magpies. When I stopped to change registration for the fugue, one of them said in a whisper you could hear all over the church. "My dear, how dreadful!" I was so unnerved I almost fell off the organ-bench.

WHITEBEARD: (*Smiling*) She might not have meant your playing, you know.

YOUNG: Oh, I didn't think they meant me. It was just the idea of their chattering like that while I was playing.

WHITEBEARD: Do you always do as elaborate a piece as the D Minor Toccata and Fugue?

YOUNG: Not any more. What's the use, if nobody is going to listen?

WHITEBEARD: You just pick up whatever is on the music-rack, then, and play it for a prelude?

YOUNG: I usually run through it a couple of times before the service.

WHITEBEARD: (*Looking about him thoughtfully*) A church is a remarkable and in some ways paradoxical institution. Strong as its stone arches, built to last a thousand years. Yet vulnerable as its stained-glass windows, which you or I could smash in a moment by throwing this hymn-book at them.

YOUNG: I suppose so. But, as I was saying—

"The organ prelude

is a veil dropped softly

between the care-laden

hours of the past week

and the refreshing hours

of worship."

WHITEBEARD: (*Interrupting*) To illustrate what I mean by "vulnerable," picture to yourself a service going on here with a dozen young boys sailing paper airplanes about the church. The most brilliant minister alive would be hard-put under such conditions.

YOUNG: I can believe that.

WHITEBEARD: In the same way, it is not sufficient to have a superior minister and an attentive congregation. A sloppy, indifferent organist can ruin the effect of the service.

YOUNG: (*Wondering what this is leading to*) I hadn't thought of it that way.

WHITEBEARD: I sometimes go to the theatre, and it strikes me that the overture to "Carmen" is well-nigh perfect of its kind. The composer took it for granted that there would be late-comers straggling into their seats, programs rustling, whispering, all the different kinds of noise a theatre audience makes. So he began the overture with a cymbal-crash and a tutti for the full orchestra, to quiet the chattering audience and let the music be heard.

YOUNG: You can't very well use cymbals in church.

WHITEBEARD: No, but the principle is the same. The organist must strike the properly devotional tone in the first note of the prelude. The prelude establishes the mood for the entire service.

YOUNG: How would this apply to a specific work—the D Minor Toccata and Fugue, for example?

WHITEBEARD: Strictly speaking, this is not a church piece but a recital piece. It is an example of "storm music" of a type widely popular among seventeenth-century organists. In the toccata you hear the effect of thunder and lightning. The fugue imitates the patter of falling rain. D minor is the "storm key," a tradition that survived in opera as late as the first act of "Die (Continued on Page 53)

The Kayser Studies: Part 3



by HAROLD BERKLEY

BEFORE venturing on the final studies of Kayser, Op. 20, the student should have finished the second book of the Laourex Method, or similar material, and have done some work on three-octave scales and arpeggios. For the latter, sections 3 and 4 of Sevcik's Op. 1 are excellent practice. In fact, if the pupil has a good ear he can be working on these two sections while he is still gaining fluency in the first three positions, for the sooner he becomes accustomed to moving up and down the fingerboard the more quickly he will be able to play with greater confidence in the upper positions.

Work on Study No. 25 can well be postponed until No. 29 has been learned. It will then not seem quite so difficult, the notes will be more easily mastered, and attention can be paid to the dynamic markings. It is a first-rate study for attaining accuracy of intonation in shifting, and equally valuable for training the pupil to vary his tone by taking more or less bow according to the dynamic indications. The teacher should not be content to have it played in tune with a good tone, but should also insist that it be played as Kayser intended it to be played—with all the appropriate dynamics.

No. 26 can be played martelé or détaché in the upper half of the bow, marcato in the lower third, and spiccato in the middle. It need not be studied with all these bowings: the one with which the pupil has most difficulty is the one to choose. This is usually the spiccato, particularly if the student has worked thoughtfully on the other bowings in the earlier studies of this series. As a spiccato study, its numerous string crossings cause some difficulty; therefore, it is a good plan to play it slowly, and at first to double each printed note, as in Example A.

An Analysis of the Last Twelve



A conventional study for mixed martelé and legato bowing, No. 27 calls for no special comment. The notes are not difficult, and the excursion to the seventh position in the last line should pose no problem to the student who has worked on three-octave arpeggios.

The accents in No. 28 must always be clearly and cleanly marked. Only the upper half of the bow is used, the Down bow accents being made by drawing the bow rapidly to the point and the Up bow accents by making an equally rapid stroke back to the middle. The repeated notes between the accents are played, détaché, with the wrist and fingers only, at point and middle, the arm being used only for the legato pairs. For musical expression, each bow-stroke should be phrased down in those measures that have only legato strokes, as in Example B.



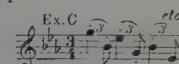
No. 29 is an extremely valuable study for intonation in shifting, for the martelé and for varied dynamics. The notes, of course, must be mastered before anything else is thought about, but this should not take long—the harmonic progressions are straightforward and the modulations simple. Then the martelé and the dynamics can be given attention. The first four phrases, and many others in the course of the study, follow a pattern: the first note is a strong accent requiring a rapid stroke from the middle to the point; the next note is soft and calls for a noticeable attack but very little length of stroke; from then on each note needs a longer stroke, until half the bow length is taken again for the last two notes of the phrase.

Constant attention to the intensity of the finger grip is a MUST at this stage of advancement, and for it few studies are as valuable as No. 30. Even if the pupil can play the notes easily, it should still be practiced at first at a tempo no faster than $\text{J} = 88$, taking six notes to each bow. There

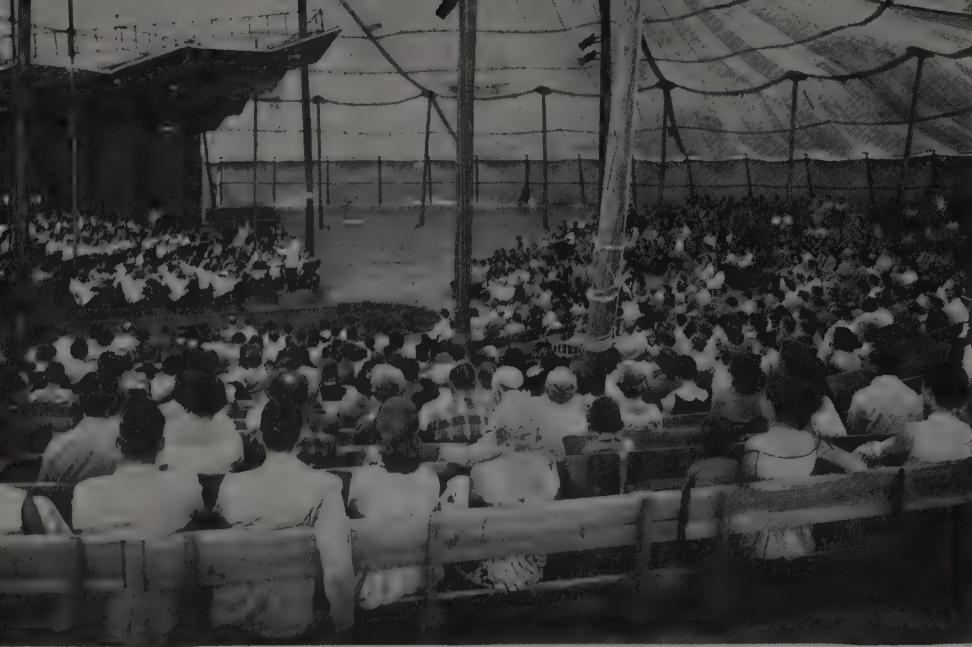
is always a strong tendency to give a weaker grip to the middle note of each triplet. The ideal, of course, is absolute evenness of finger grip, and to attain it the study should be returned to and re-practiced two or three times—or until it can be played with complete evenness at a tempo of $\text{J} = 80$. Every minute thoughtfully spent on this study can only help the pupil gain clarity and solidarity of left-hand technique.

If the student is patient with No. 31 he can gain from it his first glimmer of understanding of a virtuoso technique. The study is hard to play in tune, and so must be played slowly until the intonation is exact. Then it should be put aside for three or four weeks, to be returned to with the aim of acquiring more speed. It should be re-studied three or four times until it can be brilliantly played at a tempo of about $\text{J} = 88$. If the pupil has by this time learned to apply a constantly strong finger pressure and pays attention to the dynamic indications, he should be able to play the study with brilliancy and dash. Long after he has started to work on the Kreutzer Studies, he should return to this one in order to make the qualities inherent in it become more and more part of his own individual style.

Four different problems must be solved in No. 32 before the study can be said to be mastered. They are true intonation, correct rhythm, observance of dynamics and clean bowing. Intonation is, of course, the first essential, and at the beginning everything else must be subordinated to it, except rhythm, which must be correct from the start. The rhythmic difficulty is the maintaining of an exact relationship between the dotted eighths and the sixteenths. Far too many students are allowed to play this study as though it were written as in Example C.



That is, playing each group as though it were based on a triplet instead of a quadruplet. I mention this error frequently in (Continued on Page 52)



Aspen Festival Orchestra and Chorus, William Steinberg conductor in performance of Brahms' "Requiem," August 1, 1954.



View of Aspen, showing tent in which all concerts are held.

"Ivory Towers are Boring"

The Thrilling Story of the Aspen (Colorado) Music School

by Rose Heybut

THE ASPEN Music School owes its existence to what might be termed a collaboration between an American business leader and the poet Goethe. In 1949, Walter P. Paepcke, Chairman of the Board of the Container Corporation of America, organized the monumental Goethe Bi-Centennial Festival in Aspen, Colorado. He was only partly concerned with honoring Goethe's name and fame; his deepest purpose remained a desire to pay practical tribute to Goethe's belief that life becomes complete only when man pursues the balanced and harmonious development of all his potentialities. Accordingly, the Bi-Centennial plans included concerts of great music, lectures on philosophy and art, and panel-discussions on world problems. Participating in the programs were recognized leaders in their respective fields—Artur Rubinstein, Dimitri Mitropoulos, Mack Harrell, José Ortega y Gasset, Robert M. Hutchins, to name but a few. And as its crowning event, the Festival committee brought Dr. Albert Schweitzer from Lambérené, in Equatorial Africa, to deliver a series of lectures on Goethe. The Festival was an enormous success. And when it ended, there came the enormous let-down of a great moment irrevocably past. What could be done as a follow-up?

"I wish we could celebrate Goethe's birthday this way every year," sighed Mr. Paep-

cke. "I lost my shirt on it, but I'd like to repeat it."

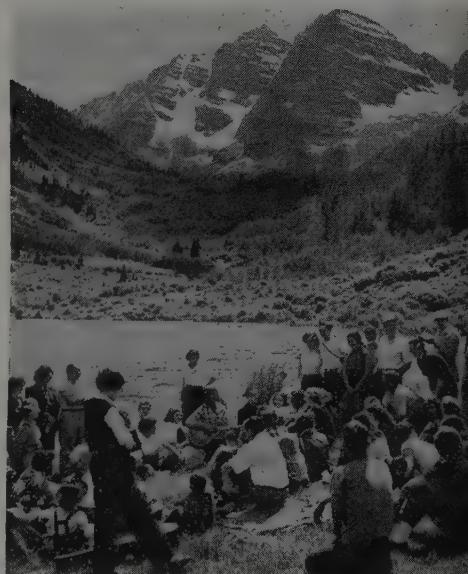
"We could do something," countered Mack Harrell. "We could repeat an integrated program of human achievement."

"But I couldn't afford to lose my shirt every year . . ."

"You wouldn't have to," said Harrell. "We could organize a great institute for learning—like a music school with sessions on other subjects as well. And on a small scale, to start."

That was the beginning. The next summer, 1950, saw Aspen opening its doors, not to a glamorous Festival, but to a broadly conceived forum on the general interests of man. Noted specialists in law, politics, art, letters, and business held lectures and discussions; a brilliantly staffed music school offered instruction, seminars, master-classes, and practice; and those who came for the sake of one field of interest, were encouraged to participate in all the others. In order to assure wholesome development together with opportunities for checks and controls, the musical activities were purposely begun on a smaller scale. That first season, there were no more than forty pupils, twenty of whom followed Mr. Harrell from his classes at the Juilliard School of Music.

By the end of the summer season of 1954, Mr. Paepcke had (*Continued on Page 50*)



(above) A picnic along the Lake shore.

(below) Scene from Mozart's "Bastien et Bastienne."



Trick or Treat

Rather fast (♩ = ca. 132)

HUBERT TILLERY

This page contains five staves of musical notation for piano, arranged vertically. The top staff is labeled "PIANO" and includes dynamic markings "mp" and "f". The subsequent staves feature various musical elements such as grace notes, slurs, and dynamic markings like "cresc.", "mf", "mp", "sf", and "sff". Fingerings are indicated above the notes in several staves.

Grade 4½

Song Without Words

FELIX MENDELSSOHN, Op. 30, No. 6

Edited by Percy Goetschius

Allegretto tranquillo ($\text{♩} = 69$)

PIANO

from "Songs without Words", by F. Mendelssohn [430-40032]

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Cocamambo

by BERNARD WHITEFIELD and
LOU SINGER

Moderato: tempo giusto

PIANO

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 11 begins with a rest followed by a sixteenth-note rest. Measure 12 begins with a sixteenth note followed by a sixteenth-note rest.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a rest followed by a dynamic instruction 'f' (fortissimo). The right hand then plays a eighth-note followed by a sixteenth-note pattern. Measure 12 begins with a rest, followed by a sixteenth-note pattern in the right hand. The score continues with a series of rests and eighth-note patterns.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 11 starts with a half note followed by eighth-note pairs. Measure 12 starts with a quarter note followed by eighth-note pairs. Measure 13 starts with a half note followed by eighth-note pairs. Measure 14 starts with a quarter note followed by eighth-note pairs. Measure 15 starts with a half note followed by eighth-note pairs. The dynamic instruction "mp (don't rush)" is written in parentheses below the first measure.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is one flat. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a dotted half note in the bass, followed by eighth-note pairs in the treble.

A musical score for piano, consisting of two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. It contains a melodic line with grace notes and dynamic markings 'mf' and 'v'. The bottom staff is in bass clef, B-flat key signature, and 2/4 time. It contains harmonic notes and rests.

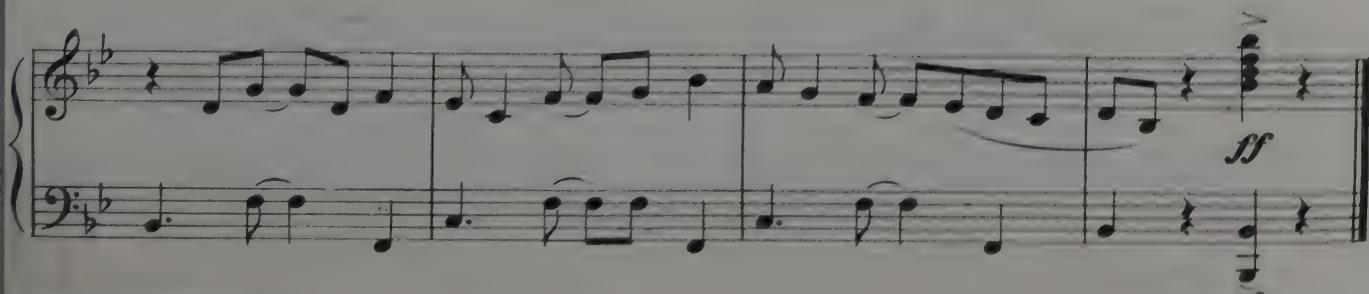
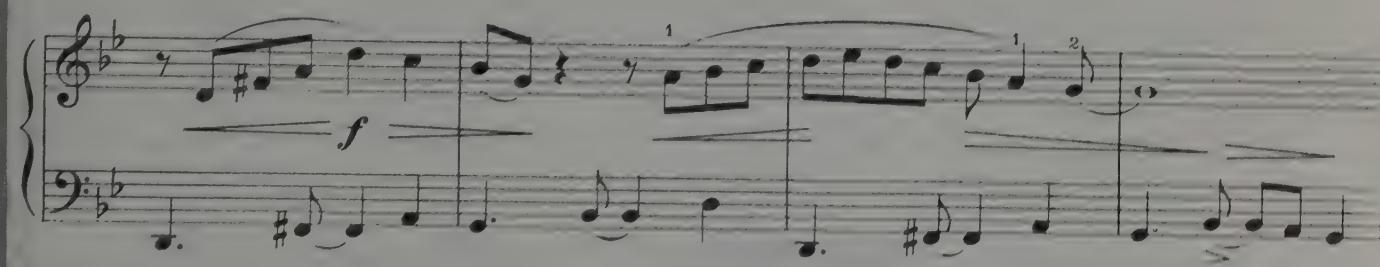
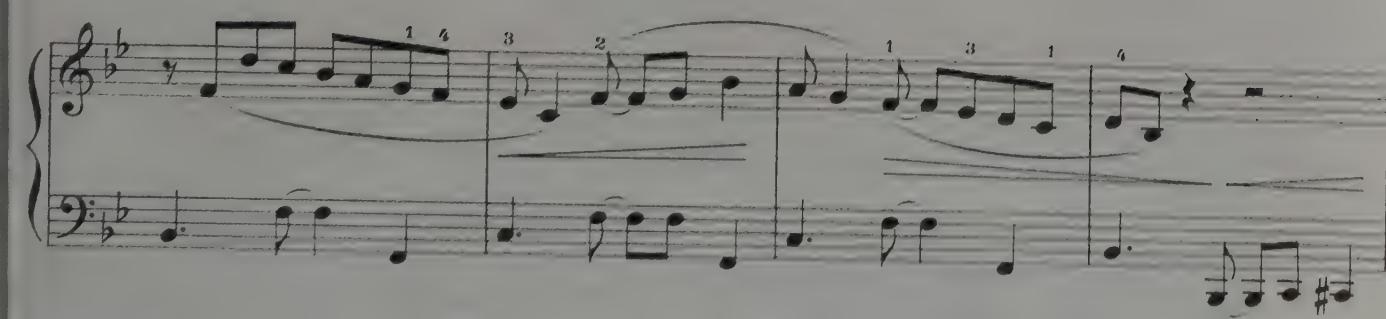
from "Easy Mambo" by B. Whitefield and L. Singer [410-41058]

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ETUDE - JUNE 1955



Andante

(from "Trumpet Concerto")

JOSEPH HAYDN
Arr. by Walter Eckard

Trumpet Andante

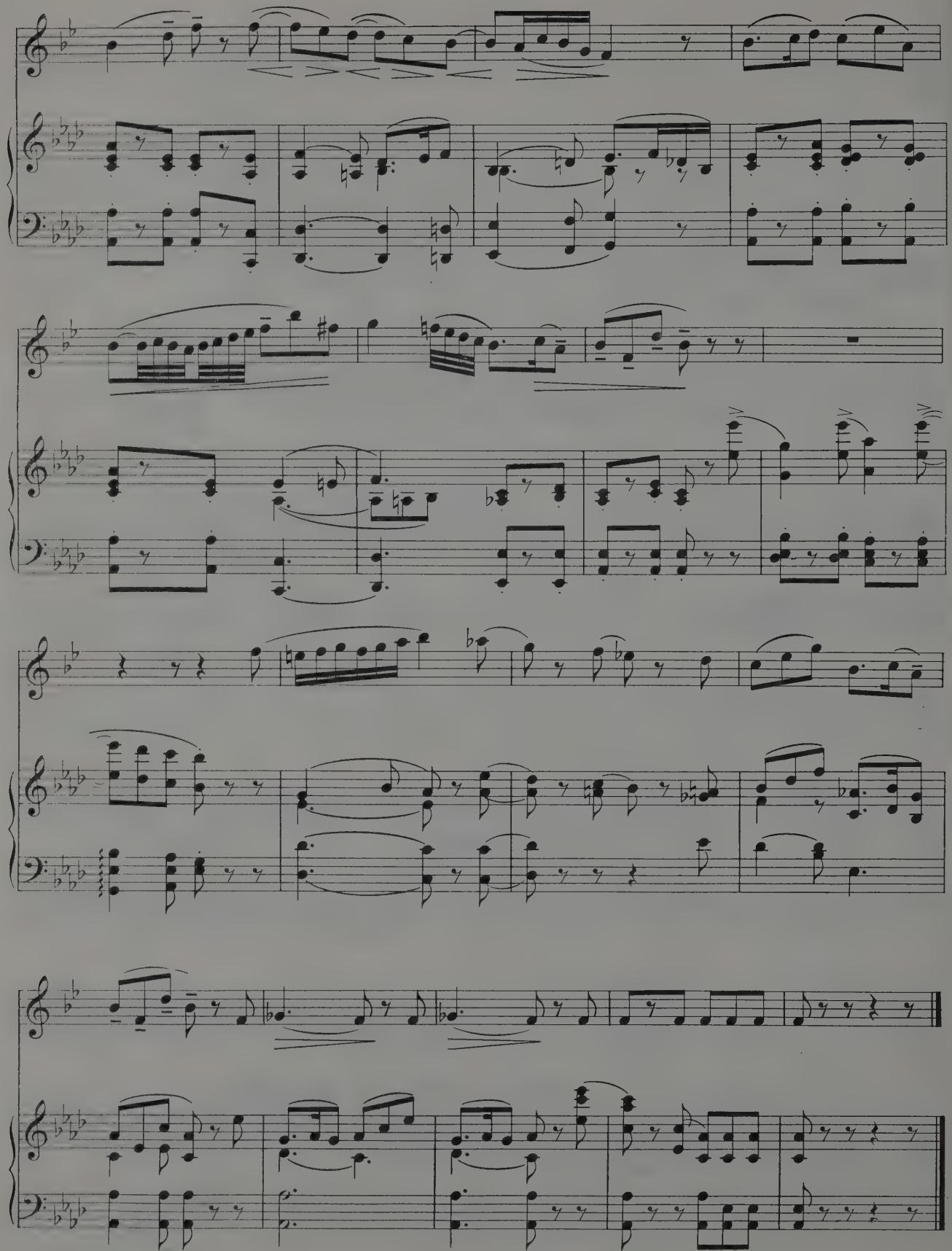
Piano *pianabile*

from "12 Program Solos" for trumpet with piano accompaniment, selected by Walter Eckard [414-41008]

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poco cresc.

L.H.



Sinfonia

(from "Church Cantata No. 156")

Bach also made use of the same material in more ornamental style in the slow movement of his *Clavier Concerto* in F minor.
This melody is popularly known as "Arioso."

JOHANN SEBASTIAN BACH
Edited and arr. by Walter Eckard

Adagio

The musical score consists of ten staves of music. The first staff is for the Trombone, which begins with a sustained note followed by a melodic line. The second staff is for the Piano, providing harmonic support with sustained notes and chords. Subsequent staves alternate between the Trombone and the Piano, creating a dialogue-like structure. The music includes various dynamics such as *p*, *p cantando e legato*, *a tempo*, *poco rit.*, and *rit.*. The instrumentation remains constant throughout the piece.

from "9 program solos" for trombone with piano accomp. selected by Gregory Castleton [414-41004]

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ETUDE-JUNE

Melody of Love

SECONDO

Moderato e con espress., (♩ = 76)

H. ENGELMANN, Op. 600

PIANO

p dolce

p dolce cantando

mf

p rit.

pp

ff marcato

ff

Melody of Love

PRIMO

H. ENGELMANN, Op. 600

Moderato e con espress., (♩ = 76)

Moderato e con espress., (♩ = 76)

PIANO

Moderato e con espress., (♩ = 104)

PIANO

SECONDO

mf

Maestoso

ff

p quieto

poco string.

cresc.

sff

Primo

quasi Cadenza

p

Tempo I

p cantando dolce

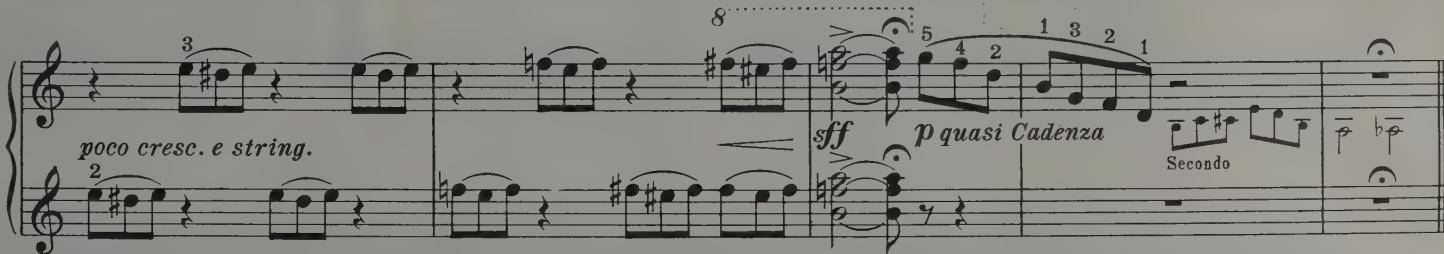
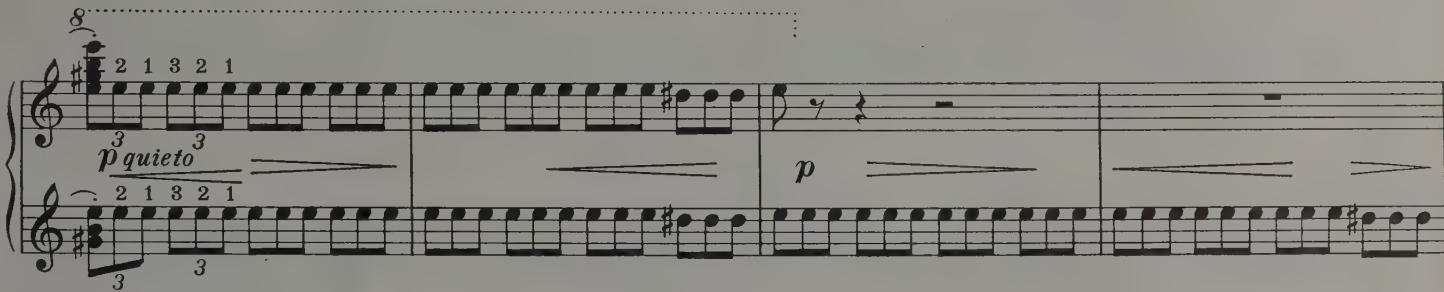
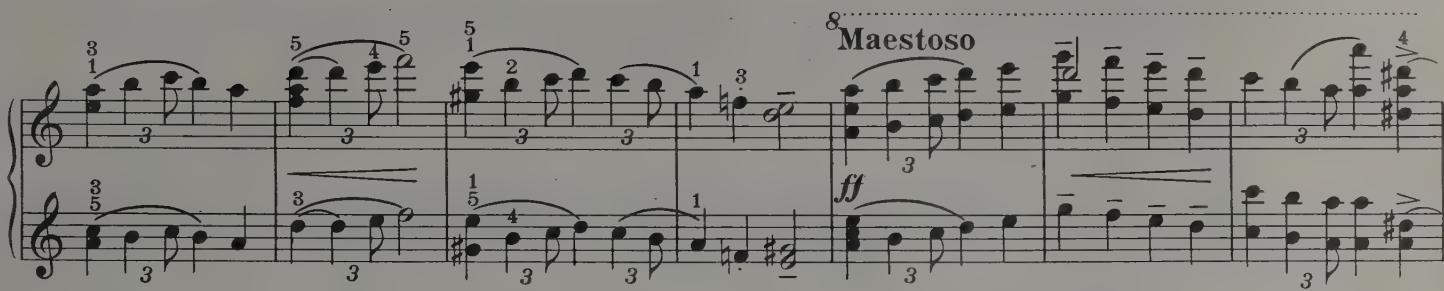
mf

p

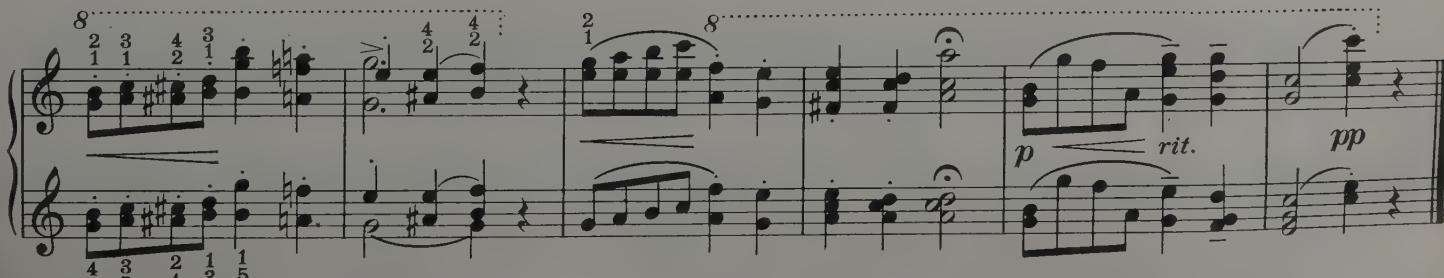
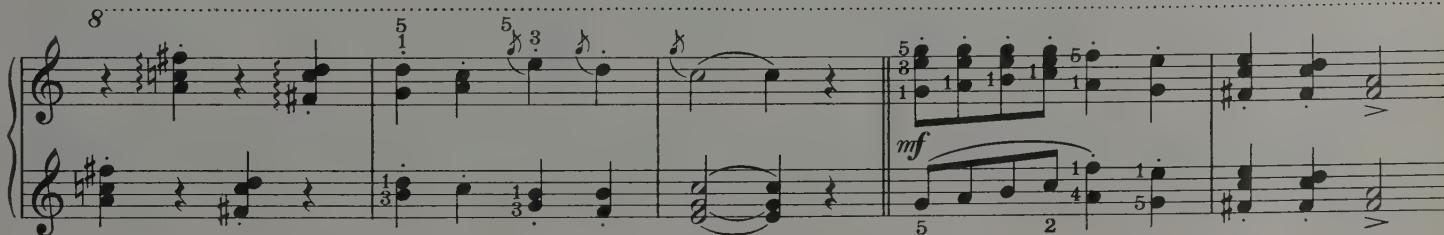
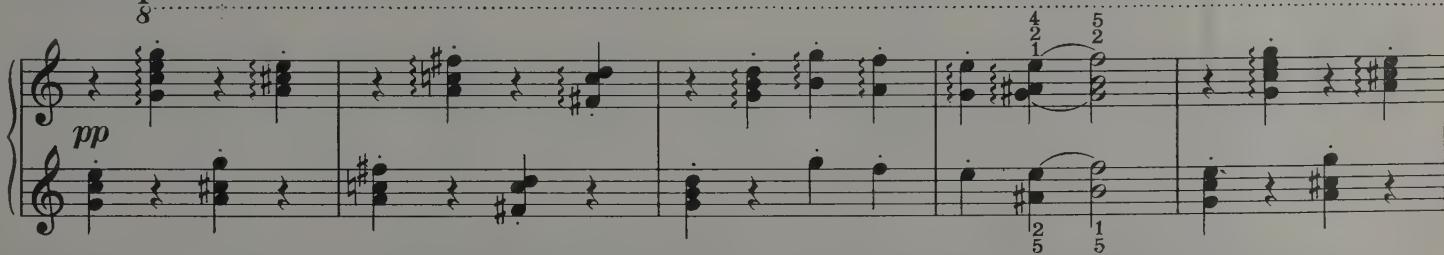
rit.

pp

PRIMO



Tempo I



Off-beat Mambo

This is an example of the slower type of Mambo which is known as "Mambo Cha-Cha." But, do NOT drag the rhythm even if it is slower.(Notice that in the *L. H.* pattern, measures 3 and 4 differ slightly from measures 1 and 2.)

Moderately slow

by BERNARD WHITEFIELD and
LOU SINGER

This image shows five staves of sheet music for piano, arranged vertically. The top staff is labeled "PIANO". The first staff begins with a dynamic of *mp*. The second staff starts with a dynamic of *f*. The third staff features two endings: ending 1 continues with a dynamic of *mp*, while ending 2 begins with a dynamic of *p*. The fourth staff starts with a dynamic of *p*. The fifth staff concludes with a dynamic of *mp*.

from "Easy Mambo" by B. Whitefield and L. Singer [410-41053]

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Mambo Minuet

Practically all modern dances have smooth, gliding steps. Therefore, the first and third beats must NOT be pounded. Rather, they should have a soft, relaxed, bouncy beat. (Remember, from now on, be sure of the **L. H.** patterns and work for a flowing rhythm.)

by BERNARD WHITEFIELD and
LOU SINGER

Allegretto

PIANO

No 110 - 40353
Grade 1½

Crickets

The crickets are chirping with all their might,
Their noisy ensemble resounds through the night.

Vivace ($\text{d} = \text{ca. } 88$)

PIANO

MAE-AILEEN ERB

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No 110 - 40354
Grade 1½

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Willow Trees

Melody in left hand

Moderato ($\text{d. = ca. } 58$)

PIANO

MARGERY MC HALE

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ETUDE - JUNE 1955

O Call On The Lord

Anthem for S.A.T.B. with piano or organ accomp.

MARION JAMES*

Voice

Ranges

SOPRANO

Moderato ($\text{♩} = 80$)

ALTO

TENOR

BASS

Moderato ($\text{♩} = 80$)

PIANO

or

ORGAN

S
A
T
B

mf

brave He de-fends; The anx-i-ous He guides and the bro-ken He

mf

mends.

p

How

f

p

light of His word. O val-iант, O faith-ful, all you who per - ceive, Go

forth on the highway the faith-ful pur-sued, Pro-tect-ed, en - couraged, em -

publish the sto-ry the world must be - lieve!

Go

CARLOS CHAVEZ,
MEXICO'S MR. MUSIC
(Continued from Page 11)

of the eternal fluctuation of life and the relativity of truth; everything is indefinite, fleeting and evanescent.

"I would not call the libretto exactly surrealistic," said Chávez, "but it is, to a certain extent, like a dream. The characters are continually trying to escape the restrictions of time and

At any rate, "The Tuscan Players" will be a work certain to cause a space."

furore of pros and cons after its New York premiere. Chávez is one of the most original and uncompromising composers alive today. He loves personal publicity, and like most politicians is adept at getting it for himself; but he will never cater to public tastes in any aspect of his music. For this reason, his compositions are usually difficult to grasp at first hearing, and often a taste for them must be studiously developed, especially by those who are devotees of the Romantic School.

Writes Aaron Copland: "Carlos Chávez is one of the best examples I know of a thoroughly contemporary composer. He has faced in his music almost all the major problems of modern music; the overthrow of Germanic ideals, the objectification of sentiment, the use of folk music in its relation to nationalism, the intricate rhythms, the linear as opposed to vertical writing, the specifically 'modern' sound images. It is music that belongs entirely to our own age. It propounds no problems, no metaphysics. Chávez' music is extraordinarily healthy. It is music created not as a substitute for living but as a manifestation of life."

The composer, himself, has added to this analysis by stating that "music speaks only in musical terms. However, I know I have also expressed my own personality in my work, since it is impossible to dehumanize art, and certainly inadvisable to try."

Chávez began his career as a serious composer at the age of eight on his own initiative. He never had a teacher in either composition or conducting; believing as he does that "the best artistic education is in doing the things themselves." A large part of the Mexican public has come to think that this point of view is only a partial truth by the basic lack of directorial technique and a limited knowledge of classical tradition demonstrated in Chávez' conducting. And in a number of his compositions, one has the impression that a critical teacher could have done a great service by showing him where to cut and clarify, especially in respect to the piano and violin concertos. On the other hand, his last two symphonies are models of conciseness and controlled power, more than justifying Mr. Copland's enthusiasm.

"I also started piano lessons when I was eight years old, and at once showed a great facility for the instrument," said Mr. Chávez, with characteristic self-confidence. "By the time I was seventeen, I could play almost the entire repertoire. And being tremendously curious as a boy, at the age of twelve I began a thorough study of orchestration all by myself, in the course of which I read every treatise on harmony and composition available."

His first piano music was published in Berlin in 1922, after he visited Germany with a letter to a publisher from the pianist, Ignatz Freidmann. On his return to Mexico, Chávez initiated his conducting activities with a series of concerts featuring small instrumental ensembles. Throughout the twenties he staged a one-man campaign to introduce new music to the conservative Mexican audience. He premiered works by Ravel, Debussy, Schoenberg, Alban Berg, and in the course of years, the entire repertoire of Igor Stravinsky, who is a close personal friend.

"Of course, I was called a 'modernist,'" he chuckled, "but at the same time, Manuel M. Ponce, Mexico's foremost musician of that era, was calling Ravel a 'charlatan.' I felt I was in good company."

In July, 1928, Chávez became the conductor of what was then the orchestra of the Mexico City Musician's Union. The organization is now the National Symphony Orchestra of Mexico, a major ensemble which presents two formal seasons a year at the Palace of Fine Arts in Mexico City, has made numerous tours of the Republic, and has accompanied almost all the operatic and ballet productions seen locally since the orchestra first came into being. The pre-eminence of this group today can be entirely credited to one untiring taskmaster: Carlos Chávez.

Also in 1928, he was appointed Director of the National Conservatory of Music. The effectiveness and importance of this institution to the musical life of Mexico dates from this time. One of his most significant contributions to the Conservatory was the setting up of classes in composition specifically designed "to develop and exercise the imaginations of the students." Young composers were encouraged to begin writing simple melodies in all scales from the moment of their entrance into the Conservatory. Later they learned part writing and the technique of setting harmony beneath their original melodic lines. And finally they incorporated these musical elements into works for the symphony orchestra. The finished pieces were immediately performed by student instrumentalists so that the composers could hear

the results of their efforts.

The idea behind this system, of course, was to allow the seeds of personal creativity to germinate into an original, nationalistic school of music. If young composers were allowed to produce freely before they became imbued with the works of the European masters, and only later were taught the rules and regulations, something very exciting might be achieved. Among the graduates of this method were the incomparable Silvestre Revueltas, Blas Galindo, who is now director of the Conservatory, Daniel Ayala, and Jose Pablo Moncayo. Their work to date has indeed been fascinating, colorful and intensely Mexican in tone and rhythm. Revueltas died prematurely, and it yet remains to be seen if any of the others will produce really great music.

Chávez employed much the same teaching method last summer (1953) with American composition students at Tanglewood. A friend of mine who studied under him wrote me the following praise of him as a teacher:

"Chávez is a great, strong character, a man who taught himself conducting, and struggled through very hard times without compromising. For me, he served as an example of what a composer ought to be like—individualistic, dedicated and practical. He didn't try to cram a lot of stuff in our heads, but seemed rather to expect we would go ahead as he has done, working by ourselves and finding our own answers for our own problems. Frankly, I like him."

Mexican art as a whole also flourished under Chávez during his administration of the National Institute of fine arts from 1946 to 1952. Constant activity, enormous production in all fields, violent nationalism, and

a certain uniformity in style and point of view characterized the period.

Today Carlos Chávez has officially retired from public duties, and only appears occasionally as guest-conductor of the National Orchestra. Aside from tours to other countries, he now spends most of his time at the Pacific coast resort of Acapulco composing. But despite his close proximity to sun and sea, he hardly ever goes out of his house, preferring to dedicate every available moment to working at his piano.

"I'm afraid I'm very inelegant," he says, "and I know I'm not as social as I should be. I don't even have any hobbies or recreational interests. It isn't that I don't like people, but I always have the feeling there is never quite enough time to accomplish all the serious things one must do."

Although Carlos Chávez is known the world over as Mexico's Mr. Music, he has never considered himself as a cultural ambassador. His sense of responsibility has remained on a more universal plane—the duty of every musician to be as good as his own talents permit, regardless of his nationality.

"Frankly, I've always been opposed to short-cuts to fame that bypass the hard work route," he once remarked. "I do not think that any artist should base a reputation on grounds outside the strictly artistic function. In the last analysis, a painter must depend for fame on the merit of his pictures. It should be the same with a musician. It is the quality of the performance that counts. If he produces good music, he will interest the public at home and elsewhere, although not necessarily on the first hearing." THE END

DELIGHTFUL DELUSION

(Continued from Page 12)

adjusts her mood to the situation at hand. On going into a hyper-active ward, she instructs her pianist to play loud music, and her own movements are broad. She may take the hands of a patient and engage in a sort of "boat" movement—pushing back and forth. She may "pat-a-cake" with another patient. (At one time a patient who seemed to resent her presence struck her. She struck back in rhythm with the music. The man relaxed, and the fight dissolved into an animated game of pat-a-cake.)

Stamping in time, stretching to rhythm, singing while dancing, are ways of getting patients to fall in line so that a more organized pattern of body movement can be introduced. Miss Chace reports that it sometimes takes as long as half an hour for the men in the ward to "spell off" and settle down physically and emotionally. The compensation

is great when they finally do!

One patient at the Veterans Hospital at Fort Custer, Michigan, where Miss Chace happened to be working for a day, spurned her invitation to dance, shouting: "Get away from me! I don't want any woman close to me! Why do you think I'm in here?" Later, the patient sidled up to Miss Chace, showed her a piece of metal he had pulled from his pocket, and said, "I'm a detective. I'm here to protect you." So, he danced with her to protect her from the other men in the ward. She had been successful in breaking down a real barrier in the patient's thinking. He was able to "save face" by posing as a detective or thinking he was one!

Miss Chace has found dance therapy to be effective in a ward with as many as forty patients.

Recent research in the problems

relating to the emotional and physical health of the aging has encouraged the music and dance therapist to broaden his field to include geriatrics.

Rhythmic movement (though little real dancing) is often effective. A school near Vassar College, at Cold Springs, New York, devoted to helping older people by assisting them in achieving relaxation and a return of confidence, frequently utilizes rhythmic exercises done with music.

A brief glimpse into the reason for a need for relaxation and a return of confidence may help in pointing out the rôle of the music therapist.

In this age when lives have been lengthened by the miracles of medicine, we are confronted with the fact that great numbers of people who have played major rôles in life are now consigned to useless activity or to idleness by forced retirement. Sometimes the impact is terrific. One writer has called it "retirement shock."

This condition is not limited to men. Women whose job of motherhood is completed, as well as women retired from professional careers, suddenly feel useless and unwanted. Lack of emotional adjustment then takes its toll.

Dr. Wilma Donohue, chairman of the Division of Gerontology, Institute for Human Adjustment at the University of Michigan, reminds us that inactive minds cause psychosomatic ailments. Some older people, questioning the worth of life when they find themselves discarded from the major places they once held, become so distressed as to contemplate suicide.

The fallacy of setting older people apart as a separate group becomes increasingly apparent. Continued worth-while activity limited only by physical boundaries is the answer to keeping the aging man or woman alert, confident and happy. It is the work of the doctor, counselor and therapist to help substitute a feeling of adequacy for self-abasement, says Dr. Donohue. Work for compensation, even though it may have to be in a new area, is highly desirable. Along with gainful activity and work in community projects, if this type of activity is physically possible, happy use of left-over time must be encouraged. Music can play an important rôle here.

The basic instrument is, of course, the piano. Dr. Wilgus J. Eberly, Director of the Department of Music at Texas State College for Women, feeling that the so-called normal aged person can gain eminent satisfaction from playing the piano, set about finding out the aptitude of elderly people for learning to play this instrument.

Each of twenty-six students (all sixty years of age or older) was offered one lesson a week for fifteen weeks. Twenty finished the course. Those who dropped out did so because of illness, nervousness, a feel-

ing that they weren't doing well, or because they had no piano at home for practice.

But those who finished were in the main highly enthusiastic about the whole thing. One woman, 61, learned something about transposing, and was proud to be able to play *Dixie* in three keys. One woman, 67, said that she was surprised at how quickly she had learned, and expressed pleasure at fulfilling a life-long desire. Another woman, 70, spent several hours a day at the piano because she loved it so much. One trouble plagued her—her bifocals!

Dr. Eberly feels deeply that piano-playing can be a worth-while outlet for elderly people if arthritis or some other such obstacle does not present itself.

Like some children and some mental patients, the aged person may seek escape from what he dislikes by retreating into a world of unreality and self-love. Music may serve as one arm to reach out and pull him back. With the very old, the return may be very brief indeed. The pleasure may be only a passing one—but at least it may be a bit of release for the emotions.

Dr. Donohue tells of a woman of 90, completely out of touch with her surroundings, who lived briefly in the present through a waltz played for her on an accordion. She sat up in bed and smiled as a chain of associations was set up by the music. These very fleeting indications of joy may seem insignificant to some, but they are momentous to the devoted therapist who watches anxiously for the slightest response.

Alan Wells, Director of the Music Therapy Department, Veterans Hospital in Downey, Illinois, heartily agrees with the previous statement. He adds that one of the most vital uses of music in geriatrics is to counteract the sedentary existence of the aged. If music serves to get a senile patient to shift in his chair, move his feet, hands or arms, or walk about the room, the mission is successful.

The senile patient can't be fully rehabilitated and restored to a balanced life, so the work of all who serve him should be pointed particularly toward his becoming no worse.

The rhythm band is one of the best media for helping the senile. Its steady beat serves to draw patients into the unit. According to Mr. Wells, some patients who don't wish to be disturbed from this reverie at first refuse instruments. It has taken him as long as two and a half years to encourage such men and women to participate. Happily, some take instruments of their own free will at the outset.

At the Billings Hospital in Chicago, music is available through three channels: FM radio on 1, tape recorded music on 2, and Muzak on 3. This music is piped from a studio on the sixth floor to the six operating rooms and pre-operative rooms.

Use of the tape recorder has proved to be the most successful outlet. What may be good for an industrial worker may be actually harmful for an artist, a writer, or a college professor. Music that is "tailor-recorded" for the patient is the answer!

Yes—music is a tool of delightful

delusion—for the physically and mentally ill, and for so-called normals in times of stress. It has served you and me! To reiterate, in this age the medical profession treats *people*, not merely their diseases. And often-times, from this standpoint, music is "good medicine."

THE END

MUSIC AND RELIGIOUS DRAMA

(Continued from Page 10)

hard to sing beautifully, and helps the audience to listen more intently and responsively to the text." Hence, in a dramatic-musical production we should always find that the actors inspire the musicians and the musicians inspire the actors—all leading to a more meaningful production.

In choosing music for the secular parts of the Passion Play, we chose instrumental music which best described the action on stage. As the curtain opened on Pilate's court we used *Festivals* by Debussy played by the Brass Ensemble. Also we departed from the use of sacred music in the selection of music during the scene in which the High Priests pass judgment on the Christus.

We used the appropriate *O Master, Let Me Walk With Thee* while the Christus washes the disciples' feet. For the crucifixion, the chorale, *O Sacred Head Now Wounded*, is powerful and descriptive. Fanfares can be used in many places in the Passion Play. Fanfares are very effective in the temple scenes, Pilate's Court and the Resurrection. We used a tympani roll for the Judas motif. The organ and tympani were used during all intensely dramatic moments. During the entire play, with the exception of intermission, there was no break in action or music. The choir filled in a number of pauses on stage for scenery changes.

Lighting and musical plans were well co-ordinated. The production would not be nearly as effective if the music and lighting plans were designed separately. For the resurrection scene, while the organ plays introductory music to the choral finale, dozens of flashbulbs were exploded back and above the stage. This was some of the most realistic lightning that I have perceived.

It was decided not to use a recessional. The dramatic and musical finale came at the resurrection scene. In order for the audience to leave with this scene predominant in their minds, we used a short musical finale and left the house lights partially dimmed as the audience left the auditorium.

I have observed thousands of people arriving in cars and buses to attend the Passion Play performances—and also have perceived some of the value of the performances for the audience. However, it was not until I became actively engaged in our Greenville (N.C.) Passion Play, that I recognized what I now con-

sider the foremost value of the production: the value to the *participants*. For some years, leaders in government, theology and education have expressed the need for more active participation in spiritual endeavors. Most people have developed an acute case of *physical, musical and spiritual lethargy* as evidenced by the rapid increase in "spectator sports," passive music listeners, and "spectator church goers." With the growth and benefits derived from movies, radio and television has come a concurrent lethargy in people toward "doing for themselves and others." It has become so easy for us to sit back in the easy chair and watch or listen to someone else recreate for us. And now with charitable and church fund raising largely on an organized professional basis, many a local church is witnessing a loss of one of its most important characteristics—a congregation working closely together on projects such as helping needy people in a community, or raising funds for the church program. Local relief and charity have been replaced by large organized services; many churches now employ professional fund raisers. In both instances musical and spiritual, the people are losing the finest of all arts—that of "actively doing for and with others."

Those working in the Greenville Passion Play production became better Christians and citizens from their experiences in producing the religious drama. Many members of the cast were holding daily devotionals to improve their part in the production. Cast and choir were acting and singing with devotion, spirit and inspiration seldom achieved in a secular production. And some of the most talented actors had no or little previous dramatic experience.

I urge the music teacher, minister of music or lay church member who wants to re-vitalize the spirit and the music in his community—to produce a religious drama. You will find talent, spirit and dedicated people that you did not realize existed prior to this experience. The local church or community will *find itself* in working together in a most satisfying production. Should the reader have reservations or wish further information about the production of a religious-musical drama, please contact the author; working with the Passion Play has been a very rewarding experience.

THE END

THE EDUCATION OF A PIANIST

(Continued from Page 9)

without either hearing what one wants to hear, or becoming one's own admiring audience. Self-hearing must be alert and critical. One stands off from oneself and listens as though to the playing of another person, challenging every sound that comes from the fingers and testing it against one's mental concept of what it should be. The pianist who learns to do this develops the perfect accord between brain and hands which alone assures his connecting inner with outer sound.

The points discussed thus far can be of help to any pianist. When it comes to methods of learning a new work, I can offer no general rules and speak only of my own way of study. This consists of familiarizing myself with the composition before I take it to the piano. I read it as I would read a book. First I learn its general concept and style, noting indications, melodic continuity, harmonic development, orchestral color, etc. In this way I am able to analyze the work roughly. Next, I read it through again, this time analyzing its musical and technical problems, phrasings, fingerings, dynamics, emphasis of voices, etc. Thirdly, I fit my analysis of the work to my own way of expressing it and begin to practice the work mentally. I may work anything from fifteen to twenty days at the composition before touching a single note on the piano. When I do begin working at the keyboard, I am no longer a stranger to the work, and by practicing slowly, with each hand separately, I am greatly helped in bringing out exactly the sounds, continuities and stresses I wish. Doing the groundwork away from the piano helps me to gain musical understanding and makes the composition much easier to memorize.

There is yet another aspect of musical education which interests me greatly. It has to do less with the mastery of pianistic problems than with the correlation of all the many problems of learning which are necessary to the development of well-balanced musicianship. One occasionally hears it said that today's young pianist is more a technician than a musician, that he does not measure up to the pianistic titans of "the old days." I disagree with this view. There are just as many fine young artists as there ever were, and there is no lack of musicianship among them. However, there are differences from "the old days"; one is that there are today a far greater number of pianists before the public than in the past, and certainly many of these, although good pianists, are not outstanding musicians. Another important difference is that the audience of today expects a far higher standard in the artist. Through re-

cordings and broadcasts people know more about great music than heretofore. The performer can fulfill these demands only by giving evidence of greater musical and educational background, and that precisely is the field in which we need most careful adjustments.

I believe that our entire system of educating musicians should be improved. As matters now stand, the truly gifted young pianist is at a sad disadvantage. It is absolutely necessary for him to study music (which implies much more than his instrument alone), and the very years which are the most telling in the development of his gifts—the years from thirteen to nineteen, let us say—are needed for his general, non-musical education.

In the field of music alone, the potential artist requires long and careful training, not only in his instrument but also in theory, harmony, music history, ear training, form analysis, orchestration; in fact, in all the many subjects which have nothing to do with the technical study of his instrument, but without which he cannot hope to draw full value from it. In the general field he needs the education of a cultivated person. And what happens is that he gets neither in the fullest sense. Around the age of fourteen, just when his talent is in greatest need of guidance, he must go to high school and then on to college. If he elects to go on to university (which is an important step in the building of general culture), he is not free to practice more than two or three hours a day until he is past twenty. And while that is no great age, it is nevertheless too late to begin the training and the apprenticeship necessary to the virtuoso career.

As I see it, there is at present no possible way for him to get the complete education he should have; either he broadens himself generally at the expense of his best instrumental development, or he concentrates on his music at the expense of the cultural background so vital to mature musicianship. Of course, we can count on experience and the sheer living of life to mature him, but life, being unpredictable, cannot be fitted into an educational plan. The ideal solution would be the founding of artist-schools (music academies) where the potential artist could combine musical studies with those subjects which he needs—history, geography, civics and government, literature, science, mathematics, comparative arts. Such schools existed in old Russia—Rachmaninoff attended one. Such a school exists today in Rome, and it is a joy to visit there and observe the splendid correlation between music and general studies. It would be an even

greater joy to see similar institutions opening their doors all the world over. Until they do, however, the next best thing would be to allow the young artist of proven abilities certain latitude in his course of study. He should follow only the classes he needs, reserving the extra time for music and practice. I suggest that he be allowed to eliminate

some subjects of limited application which are useless to him in his chosen field and which might even endanger his hands. This, however, I see only as an interim solution. What we need most is the artist-school that would supply the well-balanced education so greatly needed today.

THE END

BOYD NEEL AND THE CANADIAN STRATFORD FESTIVAL

(Continued from Page 20)

than I had expected—tall, slim, dark English suit, quick smile, warm handclasp; a very easy person to approach, a very likeable person.

We discussed the future of music in Canada and the Stratford Festival. Canada, said Mr. Neel, has talent comparable to any in the world. He had visited Stratford last summer and spent some time with Dr. Tyrone Guthrie, drama director, making plans for enlarging the musical end of the festival.

"Guthrie was flabbergasted!" said Mr. Neel, smiling broadly. "He had no idea there would be so much talent available, the possibilities are endless."

When Mr. Neel formed his first orchestra, he was surprised to discover that nine of his string players were Canadians, that they had all come from Winnipeg, and furthermore, that they had all been students of the same teacher.

"But at the time," said the Dean, "I was puzzled by just one thing. Why should they have to come to London to find work? When I asked them, they said simply that there were no jobs at home. Why should this be? It makes one very angry."

Mr. Neel paced the floor, using his long arms in wide gestures.

"London and Paris," he went on, "are full of fine Canadian artists. I'm in favor of musicians finishing their education in Europe if they think it necessary, but they must come back. We need them here. We must not let our talent escape in this way."

Mr. Neel feels keenly on this subject. He clenched his fist, and struck the desk, sticking his strong chin out. He hammers away at this theme in his many lectures, after-dinner speeches, and radio talks. Canadian musicians have been painfully aware of the facts for years, but no one has done anything about it.

In forming the Hart House Orchestra, the Dean is providing an outlet for at least some of the Canadian talent available in the years to come. For while there are many seasoned players among his 18 strings, there are also several talented younger musicians.

The Toronto Opera Festival is a direct product of the Conservatory's

Opera School, and furnishes employment for many Canadian singers. With these ambitious projects, the school is rapidly becoming a national institution.

I asked Mr. Neel if he thought people in Canada appreciated fine music as much as people in England.

"In proportion to the size of the population," he said, very definitely, "I think people over here appreciate it more."

The Boyd Neel Orchestra, while it made musical history by literally playing around the world, and was sent abroad by the British Government on goodwill tours, was never a financial success. For some reason the British Government has never seen fit to subsidize it. They received a grant of 500 pounds a year. Any small amateur orchestra would have received the same. Mr. Neel said he had become very tired of conditions in England. He likes Canada. He finds a fresh outlook here, backed by a fine tradition.

An Interesting Background

At 49, Boyd Neel is still a bachelor. He is very popular with the students at the Conservatory. His background includes four years in the British Navy and a Cambridge education in medicine. He was made a Commander of the British Empire in Queen Elizabeth's 1953 Honour List.

For the first five years of his orchestra's existence, he practiced medicine in the London slums. He made the final break when offered a contract by Decca to record all the masterpieces of string music. On the night of his first concert, he left a crowd of excited pressmen to deliver a baby. But that's another story.

The fairy-tale of the Canadian Stratford Festival becomes more and more intriguing. Native Canadians are still inclined to rub their eyes when they see cars with license-plates of Mexico and Florida on the quiet Stratford streets, but there they are! Now we can all have a reasonable facsimile of a trip to Europe, or at least to a similar feast of music and drama.

Stratford is halfway between Detroit and Toronto, easy of access for anyone who might desire a relaxing

weekend. By a fortunate coincidence, the scenery around the town is very like the English countryside. The Avon River, slowly winding its way past the Festival Theatre-Tent, looks like an English river. It even has swans, and you find yourself expecting to see one of those flat little English pleasure-boats with its rows of sight-seers, rounding the bend any minute.

And then there's the aura of excitement about it all—the cosmopolitan crowd, tall sun-tanned girls, distinguished looking older people, coming, it would seem, from the four corners of the continent. The trumpets sound, the play begins; you're sitting so close to the stage you can see the rhinestones on Portia's slippers. The soul-stirring rhythm of the players as they move upon the early-

Greek stage weaves a spell.

The connoisseur type of music Boyd Neel draws from his 18 strings will fit very nicely into this picture. Called "the Toscanini of the chamber orchestra," he achieves a rich, luminous tone. It is always surprising to find this sound coming from so small a group. The music, containing gems from the classics as well as contemporary works, should be well worth hearing.

In the fall the Hart House Orchestra will tour Canada and the eastern states under Columbia Arts Management. The Stratford Festival will set the seal on the orchestra as an international group. Already several recording companies are nibbling at the bait. It looks like an exciting year for Boyd Neel.

THE END

TO BEAT OR NOT TO BEAT

(Continued from Page 19)

respective advantages and yet each has its separate weaknesses. We must not fail to recognize that "the symbols" of rhythm on the printed page are not rhythm at all, unless these symbols bring definite rhythmic impulses into our bodies; just as a note is merely a symbol on a printed page, and becomes a tone only when we are able to project the symbol into a living sound.

The major weaknesses of our first plan, namely that of having the student develop a "rhythmic feel," is that he invariably feels only the rhythmic pulse yet fails to acquire the ability to read various rhythmic patterns in precise time. For example, a student might well "feel" the basic pulse or beat of the rhythm in a measure of 4/4 metre, but be totally unable to distribute accurately the division of the notes between the beats. Too frequently we find students who are taught to "feel the beat" are unable to read at sight and often they fail to play with rhythmical precision or clarity. On the other hand, our "foot-tappers," the second of our groups, insist on "arithmetical interpretations" of rhythmical figures.

The primary weaknesses of the "foot-tap" method are the resultant stiflings of the students' interpretative and expressive qualities. In order that the rhythm be properly felt and developed, it is necessary to adhere to the basic principle that there be physical response and motion plus a mental concept of the accurate mathematical distribution of the time-values of the rhythmic patterns within the beat.

The intelligent and proper approach to the study of a musical instrument presupposes a foundation in the rudiments of music, which, if properly presented and applied, would include: ear-training, solfeggio, sight-singing, theory, notation,

and elementary harmony. In his association with these preinstrumental experiences, the student will engage in various rhythmic drills, and applications of Dalcroze Eurhythmics will be applied as well as the development and comprehension of the mathematical basis of rhythmic training. From these two types of rhythmic experiences, the student will in due time turn from the strict mathematical approach to that of bodily response and motion.

Unfortunately, many students embark upon the study of instrumental music before they have had an opportunity to study the rudiments of music and before they have acquired natural capacities for rhythmic response. Such students frequently encounter considerable difficulty with "feeling the rhythm" or counting time. It would be quite advantageous to these young folks if the study of the technical demands of their instruments could be delayed until such time as rhythmic training and response have been introduced, experienced and acquired.

The just criteria by which these practices should be judged lies in the ultimate results achieved. Our primary objectives in teaching various rhythmic patterns and developing associated abilities is to train the instrumental student, so that he can perform his score readily and accurately at sight. The foot-tap serves in several useful capacities, for it aids in the execution of correct rhythm, assists in the correct distribution of the notes within a given beat by measuring the exact value of each tone and its divisions, and finally provides a visual as well as physical means of checking up on the student's concentration powers. It has been my experience that the student who counts mentally to himself almost invariably fails to count at all; at least, it is usually just such

students who fail when called upon to read at sight.

It is true that one must "feel the rhythm," but it is just as important that he be able to read the rhythmic patterns that he is feeling, and this ability can be developed only through the process of thinking and not solely by feeling. The curtailment of note-values, the tendency to rush rapid passages, the failure to observe rests and numerous other incorrect rhythmic practices can be attributed to two fundamental training weaknesses. First, the lack of definite and precise "beat-feeling" and secondly, the lack of co-ordination and control between physical and mental responses.

Most young students when first learning to apply the foot-tap will experience some difficulty in maintaining evenness in the down and up motions of the foot. The tendency will be to raise the foot too soon. The foot-tap, properly employed, should serve as a guide for the equal distribution of the notes within the count, as well as a means for marking the beat unit.

There is considerable difference in being able merely to feel rhythm and being capable of reading music. The student who cannot sing or play upon his instrument simple rhythmic figures, discovers that with every new selection he has to learn the same rhythmic patterns all over again. It is at these times when the students of our bands and orchestras

are called upon to perform individually that weaknesses of rhythm and reading are noticeable. It is then that we come to realize that the ensemble has been a staff for him to lean upon, and that his ability to read accurately suffers from the lack of a systematic procedure in analysis of the various rhythmic patterns. Most of such students will state that they are counting to themselves, and perhaps they are, but their performance would indicate otherwise. At least the inaccuracies in their reading of rhythmic patterns indicate emphatically that they would profit greatly by employing the foot-tap as a part of their rhythmic training.

Rhythm is but one of a number of performance elements, yet it is of paramount importance, and without it no ensemble can perform effectively. Some students possess a natural rhythmic instinct; the larger majority who are not so gifted must emphasize the mastery of this element in their daily practice and study schedules. The foot-tap method is frequently quoted as being "old-fashioned" or antiquated, and perhaps it is; however, not even its most violent objectors will deny its efficacy.

Again, I reiterate, it is not the method we apply, but the results we secure with the method that determine the worthiness of our teaching techniques.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

to reach the listeners.

What to do for seven days preceding the recitals? This, emphatically: refrain from over-practice so fatigue does not set in, the fingers remain trim, the memory alert, and the head clear.

METRONOMIC PRACTICE?

I find difficulty in playing difficult pieces to strict time. I am doing Mozart's Sonata in G major at present. I only count in my mind when the piece is absolutely new; not after that. I get a piece by heart after playing it few times. I've just started using a metronome; but I feel it puts me off as regards expression. I wish to cure this annoying defect.

M. P. (India)

The metronome is good only for practice, as is counting itself. Once you have committed a piece to memory and feel sure of it you do not have to count. It is as if the music became part of yourself or your own creation. Then also, you never play *stiff*. I mean by this: you do not observe a strict, metronomic time. Instead, you let your own musical perception lead you in following a flexible, undulating delivery which favors the musical ex-

pression. We should never forget what Debussy once said: "The metronome is good . . . for one measure!"

MUSIC INDEX

Those who work in the field of music have long felt the need for a publication which, by indexing most of the music magazines and journals, would become a key to current periodical literature. In contrast to other major areas of knowledge, nothing had been done to make it accessible on a continuing basis, up to several years ago when the appearance of the "Music Index," published with the co-operation of various librarians and music specialists, marked an important milestone in that respect. Among the distinguished figures in librarianship who contributed efficiently to the creation of this valuable enterprise were Kurt Meyers and H. Dorothy Tilly—now retired—of the Detroit Public Library.

The Music Index was given an enthusiastic reception when first presented to teachers, musicologists, publishers, and editors attending a convention of the Music Teachers National Association. With the present shortage of trained help and the com-

plexity of modern libraries, such a guide to specific information fills a constantly growing need among students and professional workers. Its various issues can be consulted in the public libraries.

This department extends congratulations to Music Index.

THE SUNKEN CATHEDRAL

I have played Debussy's "La Cathédrale engloutie" many times for small audiences, always giving the time honored description of the cathedral, organ, and procession. I have often been asked what was be-

hind the piece, what legend. Where can one find a copy of this legend?

B. B. B., Louisiana.

I do not know of any printed version of those old legends which in Brittany are handed down verbally.

According to this one, when Breton fishermen go out to sea on a certain clear and calm day, they sometimes perceive the silhouette of a cathedral rising from the depths of the ocean and of the ages. As the vision comes nearer they hear the bells, the chords of the great organ, and the chanting of the monks as they march around

the aisles in a procession. After a few moments it all recedes and then vanishes into the depths, and there only remain the gentle ripples on the surface which were heard at the beginning of the composition.

It is interesting to know that Edouard Lalo, in his opera "Le Roi d'Ys" which was produced at the Opéra-Comique in 1888, made use of a similar episode. It met with enormous success.

THE TONAL PEDAL

My piano has a third pedal besides the damper and soft pedals. What is

the use of this pedal?

R. C., Indiana.

The middle pedal is used to prolong tones—basses generally—while the hands can shift harmonies or play passages with perfect clarity. If you depress it before releasing the key, or keys, the vibration will continue. You can, for instance, prolong a powerful bass during a few measures, and still use the damper pedal if needed in what is played up above. This can sometimes be used effectively in the big transcriptions of the

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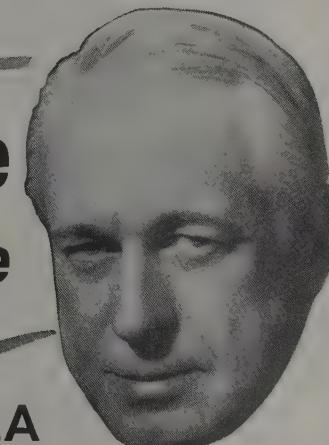
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University Extension CONSERVATORY

"IVORY TOWERS ARE BORING"

(Continued from Page 26)

further ideas. He was gratified by the success of the Aspen venture, but felt qualms as to its future. Thus far, he had made himself personally responsible for Aspen, and he began wondering what would happen if for any one of a number of reasons, he should be unable to continue. Accordingly, he made a proposal to the thirty-odd artists who comprised the music faculty. He would place Aspen's grounds and buildings at their disposal; he would allot them two-thirds of all donations (retaining one-third for the Institute for Humanistic Studies); and he would give his time and assistance—if these musicians would organize as a separate corporation and run the Music School and Music Festival themselves. After one hour's discussion, they voted unanimously to accept the offer. Apprised of their decision, the permanent residents of Aspen (1,200 in all) raised more than \$25,000 for the benefit of the Music School, and the new scheme was under way, the Aspen Music School and the Aspen Institute for Humanistic Studies functioning separately, but in close alliance.

The Aspen Music School offers instruction through individual lessons, master classes, and seminar discussions, as well as opportunities to perform in solo programs and with orchestra. The School maintains a student orchestra (for practice in ensemble playing and conducting) and the professional Festival Orchestra, which performs at the Festival Concerts, given by the artist-faculty. Both groups are under the direction of Hans Schwieger. He conducts the Festival Orchestra; under his supervision, conducting students lead some of the rehearsals. According to Mr. Schwieger, these professional players derive as much benefit from dealing with the student-conductors as the students find in handling a professional orchestra. In addition to the Festival Concerts, there are nine formal student recitals during each season, offering mixed programs of singing, solo playing, and chamber music. The final student recital is made up entirely of compositions developed in the composition classes during that season. The 1955 faculty includes Mack Harrell and his wife, Marjorie Fulton, instructor in violin at the Juilliard School; Mario and Ruth Miller Chamlee; Reginald Kell; Joanna and Nikolai Graudan; Phyllis Curtin; Roman Totenberg; William Primrose; Alexander Uninsky; Vronsky and Babin; Darius and Madeliene Milhaud; Charles Jones; Szymon Goldberg; Hans Schwieger; The New Music String Quartet; Albert Tipton; Lois Wann; Eunice Alberts; and Leslie Chabay.

A number of factors distinguish Aspen from other summer schools. It has grown slowly, from the Go-

thean principle of complete life through the broadening of full interests. Its entire faculty consists of famous contemporary artists who perform as well as instruct. Its students absorb more than music. In addition to their regular School program, the students are permitted (but not obliged) to participate in the lectures and panels of the Institute for Humanistic Studies. In 1955, these will be conducted by a group of specialists including Mortimer Adler, Carl Gruber, Bishop Hanns Lilje, Baron H. C. Tucher, Frank Alshul, O. Meredith Wilson and Gail Freeman. The music students are also invited to the business forums, held every two weeks for a ten-week period.

This integration of studies is already showing encouraging results. More than 50% of the Music School's students take part in the humanistic and business programs, believing that by breaking down the musicians-must-live-exclusively-in-the-world-of-music idea, they will broaden their outlook, win a better grasp on the problems of their times, and thus become more communicative musicians. The weekly panel discussions on art, politics, philosophy, and business attract the largest number of music students, and the faculty members are often astonished to find the pupil who needed guidance on breath control, turning up to vent opinions in an admirably sustained flow of words. Working the other way about, the visitors to the discussions on humanistics and business attend the concerts of the Music Festival.

In the beginning, Aspen's activities were more or less centered in classes and lectures; after hours, the students found time on their hands. Situated in the spectacular Rocky Mountain region of Colorado, Aspen is a small town, not very near any larger ones; when the visitors had talked over their courses and admired the scenery, they felt a need for active fun. The chief lack, it seems, was a drug-store that served sodas. That lack has now been repaired; there is a drug-store, with a soda bar. And the Aspen authorities have developed a further integration of work and play, bringing students, teachers, and visitors into a closer relationship. Once a week, there is a country dance session, in which all take part. Once a week there is a picnic, in the form of a hayride to some picturesque lake, where strong urges for fishing are stimulated and the catch is cooked in the open, to the accompaniment of guitar-strumming, ballad singing, and much laughter. There are horseback rides, at reduced rates for students; scenic excursions; and, once a season, the Aspen Ski Corporation gives the whole group a party (skiless) at the top of the world's longest run. Three

local restaurants (The Golden Horn, the Red Onion, and Mario's) have regular amateur nights, at which student-contestants get a free dinner and a chance to show what they can do. Sometimes faculty members also take part, and spine-tingling thrills develop whenever the students win over their teachers. The Golden Horn regularly engages especially promising students to perform (ensemble-wise) at the dinner hour, paying them for their services and inviting them to join the floor-show at night. Under present dispensations, the only time there's nothing going on is between one and six AM, during which hours the authorities recommend sleep.

The students of The Aspen Music School are carefully selected for ability and promise. Because of distances, no on-the-spot auditions are held; but no one is accepted unless his application is accompanied by a detailed record of study and performance, together with two letters of personal recommendation from recognized musical authorities. The School prefers to keep the student age to fifteen and over. Qualified candidates of younger age are accepted but only under family supervision.

Students live in dormitories, provided and supervised by the School, and a special house is maintained for teen-age students. The faculty lives in private houses, and the instructors generally bring their families with them. The entire atmosphere is simple and homelike. Students take their meals at the School cafeteria, located in one of the dormitories. Fees include room and board, and the board includes three ample meals a day, with second helpings encouraged. Each night, the faculty families take turns dining with the students, for the sake of closer relationships. The instructors have gotten more than one bit

of practical criticism from the spontaneous comments that come out over the dessert. After spending a year preparing material for a master class on Bach, Mack Harrell got what he describes as a valuable pointer from the student who burst out, at dinner: "Your class is just lovely, Mr. Harrell—but instead of telling us about the Cantatas, why don't you sing parts of them for us?" He took the hint.

The Aspen Music School holds sessions from late June through August (the Festival Concerts last a week later), and include a four-week term without college credit, and a five and a nine-week term, both with college credit. The courses are accredited through the Universities of Colorado, of Denver, and of Wyoming. Other recognized institutions are accrediting them each year.

Those responsible for Aspen take as their goal a fulfillment of life through the brotherhood of man and all the great things of which man is inherently capable. The faculty attitude towards the School is indicated by the fact that all the artist-members are eager to teach there although they receive but a fractional part of their usual fees. The student attitude is expressed by one of the girls. Unable to finance herself as a year-round student, she works as a file-clerk in a large business house in New York, and combines her vacation with a month off without pay, in order to study the clarinet under Reginald Kell. Returning from her first year at Aspen, she found herself in company with a group of music-enthusiasts who talked of nothing but arias, high-C's, and stars. "Look," said the girl, "the way you go on, you'd think there was nothing in the world but music. I love music, too; but I've learned to steer clear of the Ivory Tower. Ivory Towers are boring..."

THE END

SINGING CITY

(Continued from Page 13)

they would sing together in Singing City's annual concert at the Academy of Music. Today, 900 singers participate in the annual concert, and weekly sessions throughout the Philadelphia area involve over 1,500.

A recent cross-sampling of Singing City would include: the African Ensemble of Lincoln University, Martin Karpeh; Estonian Mixed Chorus of Seabrook Farms, Maimo Miido; Frankford YMCA Chorus, Sonya Garfinkle; Lithuanian Ensemble, Leonas Kaulinis; Our Lady of Mt. Carmel Church Choir, Anselmo Inforzato; Reading Fellowship House Choir, Joan Krause; St. Simon the Cyrenian Church Choir, Harold James; Women's Medical College Nurses' Choir, Judith Chappell; St. Andrew's Russian Orthodox Choir, Simeon Fetchina; Varick AME Zion Choir, Janie Speaks; Ukrainian Male Choir, Michael Dobosh; Ali Khan Singers, Viren

Parekh; Owens-Illinois Glass Co. Choralaires, John Shearer; Kingses-sing Recreation Center Adult Choir. Nettie Mae Merritt; Mt. Zion Baptist Church Choir, Edward Hoy; Paulsboro Fellowship Choir, Elsa Long; Signal Corps Supply Agency Glee Club, Ted Di Renzo; St. Joachim's Boy Choir of Trenton, Peter LaManna; Cornwells Heights Methodist Choir, Olive Poston; Germantown Friends Lower School Choir, Mae Spang; Kalmuk Ensemble, Sandsha Menkow; Media Fellowship Chorus, John Honnold; St. Mark's Lutheran Church Choir, Joan Reinhardt; Settlement Music School Choir, Elaine Brown . . . and so on.

During the summer, many directors and choir members repair to the Fellowship House Farm in Montgomery County, where Elaine Brown conducts a well-organized training

(Continued on Page 56)

How Can We Hold Our Adolescent Pupils?

by ELIZABETH POMMER SHIELDS

HOW CAN we hold our adolescent pupils?" Teachers everywhere are asking this question and I am convinced that the personal and inspirational factors in teaching the adolescent are of paramount importance. But first let us consider life as he finds it today.

We are concerned not with prodigies or pupils of concert material, but with the average student who really and truly wants to play the piano and for whom life is constantly becoming so complicated and busy that he finds himself with almost no time for practice. The regular and extracurricular activities of our schools are more and more doing a wonderful job of robbing our young people of the privilege of outside music study. And now television has found its way into the same room with the piano in many homes, adding another problem to the already problem-filled life of our adolescents; for by the time the teen-ager wanders wearily home from all the activities at school and perhaps an opportunity to spend some time at the piano, the family is all set to hear its favorite programs. Faced with these most frustrating problems, our desire to have the adolescent continue his study of piano seems almost futile. However, since this is more or less the pattern for living today, there are some pertinent facts that we as teachers must keep constantly before us in trying to meet these situations.

We all realize the truth of the old saying, "Knowledge is power," and that the good teacher is the one who is himself still learning. Our modern adolescent demands from his teacher a thorough knowledge of his subject. While such

knowledge is indispensable, it is still only a part of the teacher's equipment, the personal and inspirational factors being essential also for truly great teaching.

The first of these factors is *interest* in the student. The adolescent must feel that we are sincere in our desire to help him, that because of our love for him it makes a difference to us personally whether or not he achieves his musical goal of the moment. We teachers must have the ability to show the student how this study of music is related to the rest of his activities. We must make music a part of the adolescent's world rather than something he rarely uses outside of the lesson. We may do this by helping him to play hymns for young peoples' church groups, to improve sight reading in order to become a better school accompanist, or to harmonize melodies for future use as a kindergarten teacher. In other words, we as teachers should try to build a bridge between the adolescent's world and music. The adolescent respects and admires a teacher who is thoroughly immersed in his subject, but who is always willing and able to meet him at his own musical level.

I remember a very good pupil some years ago whose one ambition during his adolescent years was to play "Poet and Peasant" Overture. I tried enthusiastically to help him play the Overture as beautifully as though the piece had been one of my choice and liking. Years later when this same boy was playing Beethoven sonatas and even later when he became a church organist, he many times thanked me for my understanding and said that if I had not given him that particular piece at the time he would have discontinued his lessons. We learn that we can be faithful to our own musical standards and yet meet the adolescent with encouragement and understanding all along the way. No matter what

the adolescent's musical goal is, we should try to inspire and help him attain it in the very best possible way, even though for a time we may not be using the material, technical and otherwise, that we prefer to use. Often if we go sincerely and lovingly the first mile with the adolescent, he will go the second mile with us.

In his recent book, "The Art of Teaching" (published by Alfred A. Knopf), Gilbert Highet has pointed out a second very important quality that makes a good teacher—*kindness*. He says, "It is very difficult to teach anything without kindness . . . the pupils should feel that the teacher wants to help them, wants them to improve, is interested in their growth, is sorry for their mistakes and pleased by their successes, and sympathetic with their inadequacies. Learning anything worth while is difficult. Some people find it painful. Everyone finds it tiring. Few things will diminish the difficulty, the pain, and the fatigue like the kindness of a good teacher."

"This kindness must be genuine. Pupils of all ages, from careless children up to hard-working graduates, easily and quickly detect the teacher who dislikes them as easily as a dog detects someone who is afraid of him. It is useless to feign a liking for them if you do not really feel it."

To *interest* and *kindness* we must add *patience*. Padewerski was once asked about the patience it required to be a pianist. He is reported to have said, "I have no more patience than anyone else. It's just that I use mine."

Gilbert Highet (from "The Art of Teaching") says, "Anything worth learning takes time to learn, and time to teach. It is a mistake often made by great scholars and distinguished statesmen to assume that their audiences have thought deeply about their problems and are only a few steps behind them

in any discussion—so that they treat as partially solved problems which the majority of their audience have scarcely envisaged, or dart rapidly from one obscure question to another without attempting to show the connection. Real teaching is not simply handing out packages of information. It culminates in a conversion, an actual change of the pupil's mind. An important change takes a long time to carry through, and should, therefore, be planned carefully and approached in slow stages with plenty of repetition disguised by variation."

St. Paul, in his letter to the Galatians (Chapter 6, Verse 9), says, "Let us not grow weary in well-doing, for in due season we shall reap if we faint not."

Perhaps our greatest desire as teachers should be to keep enthusiastically alive the adolescent's love for music. Many adolescents who cannot yet realize the need for music in their own lives continue to study because they are inspired by the teacher's joy and enthusiasm for his work. Our influence on the lives of the young people we teach goes so much further than the subject we teach that we should be constantly aware of our sacred responsibility. What we are, and what we do as people, our pupils may remember long after they have forgotten the fingering of the B-flat major scale. I feel that the words of the psalmist (Psalm 19, Verse 14), "Let the words of my mouth and the meditations of my heart be acceptable in Thy sight, O Lord, my Strength and my Redeemer," should be the constant prayer of every teacher.

Dr. Cornelius Weygandt, in his book, "On the Edge of Evening" (published by Putnam), says, "May we all so live that our pupils cannot but respect us, cannot but look back to the days with us as good and happy days. If we have given of ourselves to them as the best teachers do, we members of the most unselfish profession in the world, the men and women who were our students cannot but remember us with a glow in the heart."

Perhaps many more adolescents would continue the study of music during these trying formative years of their lives if we as teachers would keep the fires of sincere interest, unity of activity, kindness, patience, enthusiasm, inspiration, and love constantly burning.

THE END

(Elizabeth Pommer Shields, well known teacher in Philadelphia, is active in the affairs of the Philadelphia Music Teachers' Association. She is head of the Pommer School of Music in Germantown, a suburb of Philadelphia.—Ed. Note)

THE KAYSER STUDIES

(Continued from Page 25)

these columns because it is the most common of rhythmic faults—and one of the easiest to correct. The dynamic markings must be closely followed, more bow being taken for the forte measures and much less bow for the piano measures. The first bowing variant given, Example D, should be practiced; the other variants may be dispensed with.



No. 33 is probably the best of the easier staccato studies. It should be practiced in two ways: with a firm martelé-staccato in the upper third of the bow and with a flying staccato in the middle third. For the firm staccato as little bow as possible is used, but each note is strongly accented and instantaneously released. This bowing was described at length in the January, 1952, and the February, 1954, issues of ETUDE. For the flying staccato, the bow leaves the string slightly after each note. It is a valuable bowing to learn, for the acquirement of it develops lightness and flexibility of the right hand to a very great degree.

Excellent as a legato study, No. 34 has even greater value as an exercise in varied dynamics. It does not have many problems of left-hand technique, so the student can give attention to his tone quality and tone volume. If he remembers that the speed of the bow must decrease for a diminuendo and increase for a crescendo, he will gain a great deal from the study.

THE END

THE WORLD OF MUSIC

(Continued from Page 7)

The Central City (Oregon) Festival this summer will have the D'Oyly Carte Opera Company in a series of 37 performances from July 2 to July 30. Five of Gilbert & Sullivan's most popular works will be presented including "The Mikado," "Yeomen of the Guard," "Trial by Jury," "H.M.S. Pinafore," and "Iolanthe."

A Summer Band School and Marching Band Clinic will be held at Wayne University, Detroit, Michigan, from June 27 to August 5. There will be daily band rehearsals, conducting school sessions, clinics and seminars, all directed by leading authorities in their respective fields.

"The Daughter of Madam

Angot," a French comic opera by Lecocq, was presented in April by the Opera Department of the St. Louis Institute of Music. Leading rôles were sung by Jeanne Hiller, Ed Barnhart, Bill Eastham, Diane Becker, Roberta Benesch, Gerry Hughes and Dave Jones. The opera was produced and staged by Ladislao Vaida, and the musical director was Nicolai Gogotzky.

The Department of Music at Columbia University will produce a new American opera in the spring of 1956, under the direction of Felix Brentano, head of the Columbia University Opera Workshop. Rudolph Thomas, former conductor of the Albany Symphony, has been engaged as music director.

(Continued on Page 55)

There are many problems involving true intonation in No. 35, so it should be practiced at first with four notes to the whole bow. When the notes have been mastered, it can be taken more rapidly with the bowing as printed, attention being paid to the accents and stresses indicated in the text. It can and should also be practiced with a vigorous détaché between the middle and point.

There have been in these columns frequent comments on the value of octaves for the development of good intonation. No. 36 is the best octave study the pupil will encounter until he comes to the more difficult ones of Kreutzer, Fiorillo and Rode, and a good deal of time should be spent on it. At first it is better taken as firm, unbroken octaves, for this is the quickest way of learning to play them in tune. If the pupil has difficulty with them, he should play the lower notes only of the octaves, keeping his fourth finger on the string as though he were playing both notes, and occasionally sounding the upper note to see if it is in tune. If the first finger makes its shifts accurately, the fourth finger soon senses where it must go, and good octave playing is then just around the corner.

The teacher should be in no hurry to take the student from Kayser to Kreutzer. A thorough working of the Kayser Studies is a must as preparation for Kreutzer, and Kreutzer should be regarded by the student as a milestone on the road to Parcassus.

Violin Questions

By HAROLD BERKLEY

Not a Valuable Asset

W. S., Minnesota. I do not think that Stainer ever branded his violins, and certainly not on the outside of the back. He was too fine an artist to mar his creations in such a manner. But there are many thousands of imitation Stainers branded as you describe your violin to be. They may be worth anything from \$25 to \$150. But no one can possibly estimate the value of a violin without seeing it. To answer your question directly: the brands on and in your violin certainly do not enhance the value of the instrument—rather they detract from it.

Procedure in Selling a Violin

Mrs. E. C. D., Mass. There are several ways one can "go about selling" a valuable old violin. First you should have it appraised by a competent authority to determine what you should ask for it. If the violin really is valuable, the expert you consult may well be willing to sell it for you himself. If he is not, he will certainly be willing to give you advice on the best way for you to dispose of it yourself. You could show it to the violin professor at the college in your town—she, I am sure, would be gladly helpful.

Again, the Left-handed Pupil

G. W. H., Michigan. Thank you for your detailed letter regarding left-handed violinists. The points you made were logically and persuasively presented. As you know, I am not in entire agreement with you, feeling as I do that a left-handed child can learn to play a normally-strung violin as easily as he can one that has been reversed. Of course, there are advantages in both methods. I do not have the space available here to go into the subject thoroughly, but I did discuss it at some length on the Forum page of ETUDE for June, 1954.

Not Sufficient Evidence

A. R. R., Alabama. The wording of the label in your violin is the same that Strad used in his later years, but I am sure you know that that is no evidence that the violin is a genuine Strad. Who made it and when, and its value, could be determined only by an expert who had examined it personally. No one could form a definite opinion from a written description.

Concerning All Steel Strings

G. H., Oregon. Personally, I do not care to see a violin strung entirely with steel strings, for it tends

to make the tone metallic. They are an advantage in a very humid climate as they stay in tune and are durable. I am sorry, but I cannot recommend one brand of strings over another in this column.

Mail-order Violins

Mrs. M. L. J., Georgia. Violins labeled Stradivarius that are sold by mail-order houses are almost certainly factory products originating in Germany or Bohemia. Before the last War even Japan did a thriving export trade in imitation "Strads" worth between \$5.00 and \$10.00. Your violin might be worth somewhere between \$25.00 and \$50.00. It is not likely to be worth more, though no one can form a definite opinion about a violin without seeing it.

A Three-quarter Size Violin

Mrs. M. B., Colorado. Your three-quarter size violin with the Amati label may or may not be genuine, it is impossible for anyone to give an opinion without examining the instrument. The chances are, however, that it is an imitation. But you should take or send it to a reputable dealer—for a small fee he would give you a reliable appraisal and advise you how best to go about selling it. I would suggest Mr. Kenneth Warren, 28 E. Jackson Boulevard, Chicago, Illinois.

An American Maker

R. R. H., Montana. There seems to be no information available on Henry B. White of Nashua, N. H., who was making violins in the nineteen-twenties, but he was undoubtedly a member of the family that has produced some of the best American violins. I would not attempt to evaluate your instrument, but violins made by others of the White family have sold for as much as \$300.00. Some exceptional specimens have brought an even higher figure.

The Hopf Family

Mrs. A. B., Quebec. The books at my disposal do not list a C. P. Hopf, but the Hopf family was a very large one and there may well have been a member of it with those initials. The family was working in Klingenthal, Germany, from about the beginning of the 18th century to the middle of the nineteenth. Some unusual examples of the Hopfs' work have sold for as much as \$250.00, but most of their instruments range in price from \$50.00 to around \$150.00. What your violin is worth no one could say without seeing it.

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. (1) Where is located the largest organ in the world, where is the smallest, and what are the sizes of both?

(2) In what State are most pipe organs found, and how many?

P. A. B.—Pa.

A. (1) To the best of our knowledge the largest organ in the world is the one in the Convention Hall at Atlantic City, N. J. It has seven manuals and 33,112 pipes. We believe the next largest is the one in the Wanamaker Store in Philadelphia, having six manuals and 30,047 pipes. We do not believe there are any authentic statistics as to the smallest organ, but at least one of the smallest of which there is any record is an Aeolian-Skinner instrument installed early in 1949 in the Willamette University, in Salem, Ore. This instrument has only 158 pipes, made up of 2 Ranks (Gedeckt, 85 pipes and Gemshorn, 73 pipes). There are 15 stops, of which 13 are borrowed, and include 16', 8', 4', 2' and 2½' pitches. (2) As far as we know no statistics are available which would answer this question. We are sorry.

Our church is considering buying an organ, and it will have to be an electronic instrument as we do not have the funds for a pipe organ. We would like a two manual organ suitable for a small country church. Please advise what factors to have in mind in selecting one which would

THE END

PRELUDE

(Continued from Page 24)

Walkuere." All these are theatrical effects, and therefore disqualify the work, in my opinion, for church use.

YOUNG: I am sorry to hear you say that. It is such a wonderful display piece.

WHITEBEARD: There, my boy, if I may say so, you show a misconception of the church organist's function. His task is not to display his virtuosity, but to demonstrate his competence. If worshippers say, "What brilliant organ-playing!" the

organist is distracting attention from the service itself. This does not mean the organist should be a second-rate musician; merely an unobtrusive one. He must lead the hymns, cue the choir's responses, modulate where necessary, be ready to cope with a thousand and one eventualities, always remaining in the background. It is skilled and demanding work. I do not believe Mr. Toscanini, with all his genius, would last two weeks as a Protestant choirmaster. Its dis-

ciplines are totally unlike anything one encounters in the concert hall.

YOUNG: I begin to wonder if I have been trying to make every service a concert performance.

WHITEBEARD: *(Smiling)* I am sure you have not; and I hope I have not given the impression that an inattentive congregation is always the organist's fault. Choose your preludes with care, and with regard to their appropriateness to the church year. This gives unity to the service whether one's church is conformist or not. Try to make the preludes so interesting that the audience will want to listen. Then, if the talking continues, there are several things which you can do.

YOUNG: What are they?

WHITEBEARD: Have a chat with your minister. Suggest that he come into the pulpit while the prelude is being played and sit in an attitude of preparatory worship. The minister and music committee might bring up the matter at a congregational meeting. A note might even be inserted in the printed calendar.

YOUNG: "Silence is requested during the prelude," or something to that effect?

WHITEBEARD: It need not be as blatant as that. *(Reaching into his pocket.)* I have been trying to choose a preparatory note for this week, to be printed on the program just above the prelude. Here is one that I like: "The organ prelude is a veil, dropped softly between the care-laden hours of the past week and the refreshing hours of worship. At the first strains of the organ, let us bow quietly in prayer that we may hear the voice of God as He speaks to us throughout the service."

YOUNG: I want to copy that.

WHITEBEARD: Here are others: "O, Holy Father,
All mercy and power,
Be Thou with us through this hour;
Create in us clean hearts, O Lord,
Transform our minds through Thy excellent word."

"Somewhere, some way, some time each day,
I'll turn aside, and stop, and pray
That God will make this church the way
Of righteousness to men."

"O brother man, fold to thy heart thy brother!
Where pity dwells, the peace of God is there;
To worship rightly is to love each other,
Each smile a hymn, each kindly deed a prayer."

"His spirit floweth free,
High-surfing, where it will;
In prophet's word He spoke of old—
He speaketh still."

"The Lord is in His holy temple;
Let all the earth keep silence before Him."

"God Himself is with us;
Let us now adore Him."
And here is a quotation from Emerson: "I like the silent church, before the service begins."

YOUNG: *(Who has been feverishly copying)* You have thrown a whole flood of light on the problem. I wish there were some way in which I could express my appreciation.

WHITEBEARD: I was hoping you would say that. I am now going to sit down comfortably at the console and turn on the power. Meanwhile, you may crawl into the organ-loft on your hands and knees, and find that confounded ciper on the Salicional.

THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

playing a succession of chords as in a hymn tune.

Mrs. M. B. H.

I believe the failure to play with hands exactly together is due mostly to faulty listening to one's own performance. It is true, of course, that some people coordinate better than others, but I am convinced that most of the slovenly hymn playing that one hears so often derives from the fact that the player is not actually listening closely enough to his own performance. If I had a pupil of this sort, I would either teach him some elementary harmony and ask him to listen intently as he plays so that

both parts of the chord will sound at exactly the same time; or else I would select a very simple hymn tune and ask him to play it very slowly, listening closely to make certain that the left hand does not sound the tenor and bass before the right hand sounds the soprano and alto.

A tape recorder is a valuable adjunct, not only in connection with this problem of yours but also in helping the pupil to hear his own playing objectively so as to detect all sorts of faults as the recorder plays back exactly what the pupil has played into it a moment before.

K. G.

Junior Etude

SOUND-POSTS

By Leonora Sill Ashton

THE MUSIC CLUB had chosen "Construction of Stringed Instruments" for study, and at the meeting last month the special subject was *Sound Posts*. Each member had to tell something about these small, but important parts of stringed instruments.

As the members were called upon in alphabetical order, Ann was asked to give her bit of information first. "A sound-post is a very small pillar of wood inside of all members of the violin family. It stands under the right foot of the bridge and is made of spruce or pine trees. It was first used as a means of support but as time went on, it was found to be of great musical importance."

Dick continued. "The importance of the sound-post lies in the fact that it is really the center, where the vibrations caused by playing on the strings, are focused, and where they move. It does not send the vibrations to any special part of the violin but just keeps them moving in regular order."

Hal gave his bit of information next. "There are certain mathematical rules for the size of the sound-post. Its length depends on the depth of space between the back and the table of the violin, and its diameter must be governed by the model of the instrument. If it is too slight, the tone will be thin; if too thick the tone will be heavy."

Tom came next. "The actual position of the sound-post is important, too," he explained. "While it can be moved only one-quarter of an inch in any direction, the smallest variation of this will make a big difference in the tone of the instrument. Then, too, the tone depends very much on the kind of wood used in the sound-post."

Velma's item of interest was about the wood. "They are usually made of spruce or pine, but the choice of many violin makers is Swiss pine, as it has a very fine, straight grain. The secret is, that the sound-post, to do what it is intended to do, must be placed so that the fibers of the wood are at right angles to those of the wood in the table of the violin."

"Now," concluded Will, "the item of interest I found has already been mentioned. But who would ever think that those tiny wooden sound-posts inside of violins could be so very important!"

INSECT SINGERS

By Ida M. Pardue

Musical tastes differ the world over. Japan is a country where certain insects are valued as singers.

About a dozen different insects, including the long-horned grasshopper, are kept in fancy-shaped bamboo cages during their lifetime, which lasts from forty to sixty days of music-making. To the Japanese, each insect has its own

SOME RESULTS OF THE QUESTIONNAIRE

The Junior Etude Questionnaire in the January issue brought many interesting replies and Junior Etude was glad to hear from its many readers and to become better acquainted in this way; to know about some of the very worthwhile things you are doing and that you are studying music seriously and at the same time taking part in your school orchestra and bands, glee clubs and church choirs. Many of you wish to become teachers, and that is splendid; nearly all of you practice regularly and many enjoy composing.

By far the greatest number study piano, and that is as it should be though you take up other instruments or voice later. Next to the piano comes the violin, but you may be surprised to know that you also study twenty-seven other instruments. Most of you study with private teachers though a good many study piano with private teachers while taking lessons in school on orchestra and band instruments, and this seems to be a good plan.

Next month you will read about the twenty-seven instruments you study as well as piano and violin, and also about the various instru-

ments played by some members of your families.

And you will certainly be surprised when you read about the astoundingly long list of hobbies. Eighty different hobbies were mentioned, and this is not counting music!

The answers to the Questionnaire were excellent and Junior Etude thanks everyone who took time out to answer the questions and return the Questionnaire.

WHO KNOWS?

(Keep score. One hundred is perfect)

1. Which is slower, adagio or andantino? (5 points)
2. Which degree of the scale is called the leading tone? (5 points)
3. Which composer's first name was Maurice? (15 points)
4. In what opera is a telephone used? (20 points)
5. What is a chromatic scale? (5 points)
6. What is a Minuet? (5 points)
7. The four broken chords given with this quiz sound the same on the keyboard but look dif-



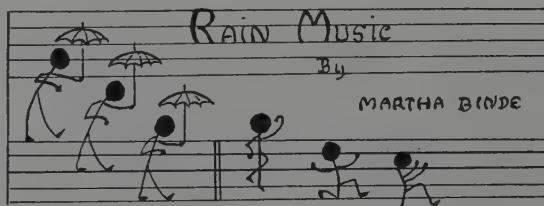
distinctive voice.

Recordings have been made of some of these insect opera singers. The tiny grass-lark turned out to be a tenor, and sings in the key of G. The pine-insect sings in two keys, E and F.

Listen to some insects this summer, and see if you can decide in what keys they sing.

RAIN MUSIC

by Martha Binde



The rain starts down in big, round notes,
Like slowly marching feet;
It steps along with rhythmic sound
Of steady, drumming beat.

And then it sings a running tune
Like little flutes that play
A slipping, sliding shower of notes
Which laugh along the way.

ferent to the eye. Which one is correctly lettered for the diminished-seventh chord in the key of f-minor? (20 points)

8. What term means a composition for seven instruments or seven voices? (5 points)
9. Who wrote the light opera, "The Pirates of Penzance?" (10 points)
10. Whose picture appears with this quiz? (10 points)

Answers below

Answers to Quiz

1. Adagio; 2. seventh; 3. Ravel; 4. The Telephone, by Gian Carlo Menotti; 5. one that moves only in half-steps; 6. A slow, dignified dance in three-four time; 7. e, g, b-flat, d-flat; 8. septette; 9. Gilbert and Sullivan; 10. Mendelssohn.

NO CONTEST THIS MONTH

NATIVE COINS—Game

by Ida M. Pardue

If each of the following famous musicians were paid in his native coin, which coin would each receive? (The player with the most correct answers is the winner.)

1. John Sebastian Bach;
2. Jascha Heifetz;
3. Sir Arthur Sul-

livan; 4. José Iturbi; 5. Edward Grieg; 6. John Philip Sousa; 7. Enrico Caruso; 8. Lily Pons; 9. Lauritz Melchior; 10. Jean Sibelius. Coins to choose from: franc, krone, dollar, lira, peseta, pound, ruble, mark, kroner, finnmark.

(Answers on this page)

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8

cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:
I have been a student of music since I was four years old and play violin. I play piano also and am a member of the Colombo Orchestra and am leader of our Student Orchestra. Besides music I am very fond of reading and have a small library of my own. I would be pleased to hear from readers in U.S.A. or Canada.

R. Kulatilaka (Miss) (Age 20), Ceylon

Dear Junior Etude:
Not long ago I played Rachmaninoff's Prelude in C-sharp minor in a recital. My teacher is now giving me some Beethoven Sonatas. I am studying theory and have composed a piece for band and a tone-poem for piano. I enjoy music and would like to hear from anyone who has this same attitude and is interested in composition.

Byron Meadows (Age 17),
Oregon

ADDRESS WANTED
Linnea Entrekin, Pennsylvania,
send your complete address, or your
letter can not be printed.

Answers to Native Coins
1. Bach (German), mark; 2, Heifetz (Russian), ruble; 3. Sullivan (English), pound; 4. Iturbi (Spanish) peseta; 5. Grieg (Norwegian) kroner; 6. Sousa (American), dollar; 7. Caruso (Italian), lira; 8. Pons (French), franc; 9. Melchior (Danish), krone; 10. Sibelius (Finnish), finnmark.

PROJECT for JUNE
Practice so well that you will play even better in your recitals and auditions than you did last year.

All Boy Recital, Willoughby, Ohio



Harry Field, Robert Killinen, Robin Jaffray, Richard Sarver, Jack Sorg, James Hunter, John Varanoff,

Thomas Pope, George Schaeffer, William Biegler, Roger Powell.
(Age 7 to 17)

WORLD OF MUSIC

(Continued from Page 52)

The sixty-second annual Ann Arbor May Festival was held at the University of Michigan on May 5-8. A total of six concerts were given, with the Philadelphia Orchestra under the direction of Eugene Ormandy again playing a leading rôle in the events. Programs were presented also by the University Choral Union, with Thor Johnson as guest conductor and Lester McCoy as associate conductor, and the Festival Youth Chorus under the direction of Marguerite Hood.

George Antheil's new opera "The Wish," commissioned by the Louisville Philharmonic Society, received its world première in Louisville on April 2. The opera is the third one commissioned by the Society under a grant from the Rockefeller Foundation. Moritz Bomhard, director of the Kentucky Opera Association, conducted the performance. The opera was given two additional performances in April. Thirty members of the Louisville Orchestra, of which Robert Whitney is musical director, played for the opera presentations.

Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony Orchestra, received on April 7, the honorary degree of Doctor of Music of the New York College of Music. Arved Kurtz, director of the college, conferred the degree upon the conductor in recognition of his services in promoting contemporary music.

The University of Wisconsin School of Music has presented a series of concerts during April and May honoring one of its most gifted teachers, the composer-violinist Cecil Burleigh, who retires in June. He has been a member of the University music faculty since 1921. In co-operation with the University dance department, a series of programs have been given devoted to Professor Burleigh's compositions for voice, piano, violin, symphony orchestra and ballet. His published works number more than 150.

Mrs. Augusta Schnabel Tollesen, wife of Carl Henry Tollesen, both original members of the chamber music trio bearing their name, died in Brooklyn on April 9, at the age of 70. Mrs. Tollesen had been a concert artist before the Tollesen Trio was formed in 1909. She was a pupil of Leopold Godowsky and Paolo Gallico.

Stanley Hollingsworth, composer-teacher, a member of the faculty of Curtis Institute of Music in Philadelphia, has been awarded an American Academy in Rome prize Fellowship for one year study in Rome. The fellowship amounts to approximately \$3,000.

The Opera Workshop of Brigham Young University presented the opera "Lakme" by Delibes in March, under the direction of Dr. Don L. Earl of the music faculty. The opera was given four performances by alternate casts. It was an "intermountain première" as the opera had never before been presented by any group between Chicago and San Francisco.

The New York Philharmonic-Symphony Orchestra, following the close of its regular season on April 17, left immediately on a transcontinental tour, its first in thirty-four years. With its conductor, Dimitri Mitropoulos, the tour opened in Detroit and included a number of cities in the middle west. Then via Tucson and Albuquerque, the tour continued to the West Coast where concerts were given in a number of cities, including San Diego, Portland, and Seattle. Returning the orchestra gave a concert in Minneapolis where Mitropoulos was formerly conductor of the Minneapolis Symphony Orchestra. Later in the summer, following the Stadium concerts, the orchestra will go abroad for an European tour.

New Works have been presented recently in various places. On May 8, the Massachusetts Institute of Technology presented Aaron Copland's "Cantic of Freedom," an orchestral work with a choral coda, as a feature of the dedication exercises of the Institute's new campus center. The work had been commissioned by the center. On April 25, the Fromm Music Foundation presented in Chicago a concert devoted to works which have won its awards. These included "Lorca Romanzen" and Missa Brevis by Wilhelm Killmayer; Mass by Lou Harrison; "The Stars" by Alan Hovhaness; and Ten Poems from James Joyce's "Chamber Music" by Hugo Kauder. On May 14, the Serenata Concertante by Juan Orrego-Salas' was given its first performance by the Louisville Philharmonic.

The twelfth annual American Music Festival of the National Gallery was held in Washington, D. C., on the six Sundays from April 24 to May 29, with Richard Bales as musical director. Works played for the first time were Quintet for Organ and Strings, by Donald C. Gilley; Suite for Strings from the old "Missouri Harmony," by George Frederick McKay; Concert Music III, by Herbert E. McMahan; Toccata for Piano Quartet, by Gordon Smith; and Trio for Strings by Walter S. Hartley.

Judges in the composition contest sponsored by the New Orleans Symphony Orchestra for tranquil music have decided that none of the works submitted were good enough to merit the Edward J. Benjamin Award of \$1000. The orchestra has decided to commission a composer to write a tranquil composition.

The Carol Feast of the Federation of Singers of Baden was held in Karlsruhe, Germany, May 27-30. More than 30,000 singers participated in the concerts which were held in the various halls of the city.

An international exhibition of African musical instruments has been on view at the Municipal Gallery at Lenbach House in Munich, Germany. The exhibits were selected from extensive collections of musical instruments in Munich. Included in the displays are 200 ivory trumpets from the Congo. (Continued on Page 63)

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SINGING CITY

(Continued from Page 50)

laboratory in choral techniques. The musicians live a rugged rural camp life and, in the midst of their music, adhere to a regimen of group cooperation and meditation. During the winter, additional training is available through courses at Temple—one of the comparatively few universities which offers a baccalaureate in choral conducting. Singing City also maintains a library of music for choirs in need of scores. For new choral works, a Singing City Series publication program has been outlined, whereby composers whose scores are accepted, such as Helen Weiss' cantata "I Am The People," are encouraged to draw contracts with Mercury Press, presaging performance by Singing City groups.

One of the secrets of Singing City's success is Elaine Brown's tremendous musicianship, coupled with her vigorous, almost militant, belief that the subtle power of music can charm the hateful beast in man. In the course of an hour's rehearsal with a jumbled bunch of volunteer choirs, she can have them singing Franck's "150th Psalm" together, not only acceptably, but as though the performance hadn't depended in the first place on dozens of previous rehearsals by a dozen small separate groups, of contrasting backgrounds,

under leaders of varying ability. From the first snap of her fingers to the last cue, her singers are alert (you can't sing down on your chin) to an unending rapid patter of directions, exhortations and illuminations. Not a podium-type conductor, Mrs. Brown frequently invades an offending section to assail faulty pronunciation or lack-luster ("the tenors sound like they're wading through mud"), booming a corrected passage, soprano or bass, in a rich vibrant falsetto. Delicacies of nuance and dynamics are pinpointed with a gusto that roots out weakness without getting lost on petty details. As a result, the conglomerate mass of voices in front of her gradually assumes a shape, a unity, a springiness, a vibrancy of tone, that makes just that perceptible difference between a stirring performance and a competent singing of syllables.

Elaine Brown has forged the discrete elements of Singing City into a musical organization of solid quality, inspired by a vision of brotherhood through music that has already spread from Philadelphia to newly-established Fellowship Houses in Chester, Pennsylvania, and 13 other communities this side of, and including, Kansas City, Missouri.

THE END

NEW RECORDS

(Continued from Page 18)

business acumen by mating these popular concertos, each complete to a side, in record performances by Zino Francescatti and the New York Philharmonic-Symphony under Mitropoulos. Priced attractively, this disc is almost certainly headed for the best-seller list. (Columbia ML 4965)

Puccini: Madame Butterfly
Cetra's *Butterfly* will hold its own against the competition of five other full-length recordings. Clara Petrella sings the title rôle with considerable dramatic impact. Ferruccio Tagliavini is excellent as *Pinkerton*, while Mafalda Masini (*Suzuki*) and Giuseppe Taddei (*Sharpless*) are consistently effective. Outstanding is the direction of Angelo Questa as well as the super-realistic reproduction. (Cetra C1248)

Adam: Giselle
The oldest ballet in the active repertoire remains one of the most popular. Capitol's recording of the complete ballet features Anatole Fistoulari, Russian-born conductor, and the London Symphony Orchestra in a smooth, satisfying performance caught by hi-fi reproduction. (Capitol P 8306)

Verdi: A Masked Ball
Toscanini is the magic word that

makes the difference between RCA Victor's *Un Ballo in Maschera* (LM 6112—3 discs) and Cetra's new recording (B 1249—2 discs) of the same opera. Cetra's space-saving economy proves unimportant compared with the superiority of Toscanini's direction. The RCA Victor set, a recording of the broadcast performance of January 17 and 24, 1954, favors the Toscanini orchestra—and why not? Toscanini's leads are Pearce, Merrill, Nelli, Burner, Haskins. Cetra's principals (that is, Angelo Questa's) are Tagliavini, Valdengo, Curtis, Tassinari, Erato. (Columbia ML E 3133)

Stravinsky: L'Histoire du Soldat; Octet for Wind Instruments; Symphonies of Wind Instruments

All three titles have benefit of the composer's authoritative conducting, but only the first two boast the best of Columbia's superior recording techniques. *Symphonies* was recorded in Germany and transferred to LP with low dynamic level. Despite this contrast, the disc rates high among Stravinsky discography. (Columbia ML 4964)

"Memories of the Vienna Theatre"

Under this title London has assembled on two 10-inch discs twenty of

the loveliest of excerpts from Viennese operetta strung together like a Radio City potpourri. But it's authentic Vienna. Hilde Gueden, Vienna-born opera singer, is soloist, and the chorus and orchestra are those of the Vienna State Opera Orchestra conducted by Max Schönherr. (London LD 9157 and 9158)

"The King of Instruments—Volume IV"

Edgar Hilliar, organist, and the organ in St. Mark's Episcopal Church, Mt. Kisco, New York, provide the fourth in the successful series of organ recordings being produced by Aeolian-Skinner Organ Company. Marked by close-up hi-fi reproduction, Volume IV is an un-hackneyed program drawn almost entirely from classical composers.

Dvorak: Legends, Op. 59

Thomas Scherman's Little Orchestra Society plays these simple arrangements fluently, though one is tempted to wonder whether the *Legends* would have more of the charm of the *Slavonic Dances* if a Vaclav Talich were in charge. (Columbia ML 4920)

Grieg: String Quartet in G Major, Op. 27

Rachmaninoff: String Quartet in G Minor

Daniel Guilet's string quartet plays these minor works with fluency and feeling, though M-G-M needs further experimentation with acoustics suitable for recording such music. Grieg's rambling string quartet and the two movements from Rachmaninoff's student efforts in writing quartet scores are welcome additions to LP footnotes to music. (M-G-M E 3133)

Mahler: Symphony No. 8 in E Major

Epic, Columbia's label for many European performances, has released a worthy recording of Mahler's fabulous "Symphony of a Thousand." Recorded July 3, 1954, at the Holland Festival, the performance features the Rotterdam Philharmonic Orchestra, combined Rotterdam choirs, and unnamed but able soloists under the direction of Eduard Flipse. (Epic SC 6004—2 discs)

Britten: Young Person's Guide to the Orchestra

Saint-Saëns: Le Carnaval des Animaux

I'm inclined to label this a music appreciation record, though anyone would surely enjoy its exciting high fidelity sound and splendid musicianship. Peter Pears, noted English singer, provides unobtrusive and helpful spoken notes for Benjamin Britten's *Guide to the Orchestra*, which, like Saint-Saëns' amusing *Carnaval*, is played by the Philharmonia Orchestra directed by Igor Markevitch. Geza Anda and Bela Siki are adept in the piano rôles. (Angel 35135)

(Continued on Page 58)

Memoir of a

Prince of Pianists

A touching incident of the
closing days of the immortal

Ignace Jan Paderewski

by CHARLES O'CONNELL

I HAD MET him but twice before —once when I was a little boy and worshipped from afar; once during my tenure as the daily bedevilled yet somehow happy and intensely interested musical director for Victor Red Seal Records.

I remembered him fiercely proud, nobly humble; kingly, confident and supreme. I remembered the hypnotically dimmed halls, the brilliant audiences in almost a paralysis of concentration; the courtliness and command of his entrance, the leonine gaze, the first wandering magical notes. The homage of princes, the hopes of a people, that had alike been laid at his feet. The kindly if unhappily false prophecy when, so many years ago, he had laid his hand on my head, had told me: "Work hard: you will be a great musician one day"; and the bitter untruth of another prophecy he made many years later, that "In my day, my country shall be free." I remembered the fearless, the powerful voice he had raised in the chancelleries and the councils of Europe; the voice that almost persuaded the most cynical of diplomats to the cause of human liberty and human decency. I knew of the spiritual pain that had accompanied his renunciation of his art for the love of his country and of mankind; I knew of the fiercer physical agonies that beset him when he returned to the piano, still in the service of his fellow-man. Yes, I remembered Paderewski.

Now on this day he came once more to the studios to make a record. Not of the deathless music of Chopin —he was beyond that; but of his own message, his own voice, his last

(Charles O'Connell was for many years director of the artists' division of the RCA Victor Company. He is the author of several books, including "The Other Side of the Record." —Ed. Note)

testament. It was almost too late.

He was old. But it was not only age, nor the infirmities of age, that had transformed the princely figure of Paderewski into the fragile, trembling wraith of a man who feebly tried to extricate himself from a taxi-cab at the studio door. The mounting years, it is true, had bowed the once slender and resilient frame, and an old sickness had all but extinguished the flaming energy that had once informed him. But I think it was the burning passion of his convictions, first in music, then in statesmanship, that had almost literally consumed him. That, and the realization that his sacrifice of his life in music and the expenditure of his life in statesmanship had been useless and desperately lost. Yet in the pathetic figure that stood, uncertain and confused, at our door, there was something which convinced me that the unconquerable will that had integrated his great gifts of mind and soul still tenaciously lived. His powers, his body, even great areas of his mind had been destroyed, burnt out; but have you ever seen an oak leaf in the fire, seared and reduced to an almost impalpable fabric, yet with the major members of its structure still visible? Have you seen a printed page burned to a fragile tissue, yet with the words of its message glowing through, even after the paper itself has been fire-devoured? That is how it was with Paderewski.

It was immediately evident that the man could not, unaided, walk the few steps from our door to the studio. Then the boy whose head he had gently patted a generation before this day, impulsively reached out and took the worn old body in his young arms, and carried the man into the studio. If this was a practical necessity, it was also an unconscious gesture of homage; for Paderewski was my first and greatest musical hero.

Not until he was seated in the studio did Paderewski utter a word. As I had been informed of certain sad details of his condition, and of the impenetrable haze that seemed to isolate him from the material world, I had the sad conviction that he did not know where he was, nor why he was there. Then suddenly he sat erect, took in his hands the papers that his secretary had put before him, and in a low and tense and unfaltering voice delivered his message.

Here was no passionate outcry against the machinations of politicians, no defiance of despotism, no brilliant exposure of enemy chicanery, no denunciation of treasons and deceipts. Here, rather, was the quiet prayer of a broken old man for the young and helpless of his fatherland; here was only a plea for the hungry and shelterless children left like pitiful and abandoned debris in the wake of war. From somewhere he had summoned, for the children's sake, a shadow of the spirit that was Paderewski; for a precious four minutes he had commanded those energies of mind and body that had made him one of the noblest men of his time. In the fifth minute he sighed, and withdrew into the world of shadows and pain that was to be his world for only a few more days. He never again uttered a rational word.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 49)

Bach organ works. There are, however, a few handicaps, and here they are:

1. When you use the tonal pedal it is not possible to use the soft pedal at the same time, which harms the tone-coloring.

2. Most of the European pianos do not have it. So if you are on a trip and you are asked to play somewhere, it is necessary to re-adjust your performance accordingly.

3. I have observed that often, the tonal pedal doesn't work because something in the mechanism is disconnected. Other times, it "kicks" slightly when it is released while holding down a chord, and the result is unpleasant.

In conclusion, I prefer never to rely on the tonal pedal. With the splendid resonance of modern pianos and the fragmentary use of the damper, it is possible to obtain practically the same effects, or even better ones since the soft pedal can come in!

* * *

• Between knowing how to compose, and actually composing, there is a vast gulf, which is bridged over only by hard, patient effort. —Robert Schumann

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NEW RECORDS

(Continued from Page 56)

Stravinsky: *Symphony in C (1940)*
Cantata (1952)

The value of this disc is chiefly the sensitive recording of the seldom-heard *Symphony in C*, played by the Cleveland Orchestra led by the composer. A neo-classic, diatonic work, Stravinsky's *Symphony in C*, despite long neglect, appears destined for belated acclaim. Stravinsky wrote his *Cantata* for solo soprano, solo tenor, female chorus and instrumental quintet following *Rake's Progress* as a further experiment in working with English texts. Jennie Tourel, Hugues Cuénod, the New York Concert Choir and the Philharmonic Chamber Ensemble do their best to make it sound musical. (Columbia ML 4899)

Chopin: *Etudes, Op. 10; Scherzo No. 1 in B Minor, Op. 20*

Since Guiomar Novaes' special talent for lyrical music is well known, the popularity of her recent Vox recording of these Chopin works is not surprising. Mme. Novaes plays happily, from within, without irritating eccentricities such as mar the Chopin of lesser pianists who sometimes achieve freedom at the expense of art. (Vox PL 9070)

Borodin: *Symphony No. 2 in B Minor*

Tchaikovsky: *Suite No. 1 in D Major, Op. 43*

Verdi: *Requiem*

Victor de Sabata's conducting of the colorful Verdi *Requiem* is well known on two continents. Angel has given his melodramatic conception a brilliant recording with the orchestra and chorus of La Scala and a quartet composed of Elisabeth Schwarzkopf, Oralia Dominguez, Giuseppe Di Stefano and Cesare Siepi. For a recent recording blending the dramatic with the spiritual, hear Decca's DX 118 managed by conductor Ferenc Fricsay. (Angel 3520B, two discs and libretto)

Music-Appreciation Records

The Book-of-the-Month Club's music appreciation effort continues with results that vary from month to month. While tonally the discs are generally somewhat inferior to the best LP records, the hi-fi is rising. Orchestras and soloists are not the best known, but this is not to argue that genius does not exist among them. Recent performances range from a leaden Mendelssohn E Minor Violin Concerto and a thumpy Schumann A Minor Piano Concerto to an impressive Wagnerian program and a creditable Brahms D Major Violin Concerto.

Beethoven: *Concerto No. 5 in E Flat, Op. 73*

The names of Edwin Fischer, pianist, and Wilhelm Furtwängler, conductor, on this English importation assure a worthy Beethoven performance. The "Emperor," is more

poetic than martial. (LHMV-4)

Bach: *Three Sonatas and Three Partitas for Unaccompanied Violin*

Emil Telmányi, violinist, forsakes the modern bow for the "Vega" Bach bow to play these works. Theoretically, some type of bow that favors baroque scores is required, but don't rule out recordings made otherwise. Telmányi's instrument is ideally reproduced, and his readings are too good to be termed merely academic. (London LLA-20, three discs.)

Spanish Music

Decca has gone into Spain with hi-fi recording equipment and has come away with recordings that will delight a lot of people. Arriaga, the "Spanish Mozart," was not a second Mozart, but DL 9756 shows his music to be worth reviving. José Greco and his dance company have preserved a number of choice *Danzas Flamencas* on DL 9758, while on DL 9757 the Greco Ballet and the *Orquestra Zarzuela de Madrid* under Roger Machado have recorded a characteristic program. Sparkling orchestral settings of zarzuela favorites by Frederico Moreno Tóroba played by the *Orquestra Zarzuela* are grouped under *Fiesta in Madrid* (DL 9735) and *Ole! Ole!* (DL 9736).

Contrasting styles of nineteenth century Russian music are illustrated by this latest release of the New York Philharmonic-Symphony Orchestra. Conductor Mitropoulos, of course, is master of both styles, and the rich harmonies of the orchestra are reproduced with the full-bodied tone Columbia obtains with the aid of its churchly 30th Street studio. (Columbia ML 4966)

Beethoven: *Piano Concerto No. 4 in G Major, Op. 58*
Sonata No. 14 in C Sharp Minor, Op. 27, No. 2

Guimara Novaes' lyric performance of the G Major Concerto with Hans Swarowsky and the Vienna Pro Musica Symphony is a delightful thing. Despite occasional muddiness in the orchestral lower range, the reproduction is marked by distortion-free sound from top to bottom. The "Moonlight" Sonata has a freshness of style that makes it doubly welcome. (Vox PL-8530)

Berlioz: *Requiem, Op. 5*

Rochester's Junior Chamber of Commerce helped finance the *Requiem* performance which Columbia taped for its low-priced Entré series. Theodore Hollenbach conducts the Rochester Oratorio Society and Orchestra for a production that reaches no great heights or depths but which is worthy of notice. More attention by the recording crew to balance and appropriate acoustics would have helped. (Columbia EL-53—2 discs)

SCHEDULING ORCHESTRA IN THE SECONDARY SCHOOL

(Continued from Page 15)

thereby extend its usefulness to all the cultural subjects.

With this point of view as a basis for scheduling the school orchestra, might we suggest a sampling of plans that have produced successful results in some schools. It is well to note again that each individual school will need to solve its own particular problem, yet guides such as these may help in the solution.

In the small school with only one music teacher and a minimum program the teacher needs to be a well rounded music educator if an orchestra is even to exist. In this type of school over-specialization of any one area will naturally result in a poorly balanced program. A talented and ambitious music teacher can develop both choral and instrumental groups

up in any sized school. The minimum program should include the following: in a small Junior High School (7, 8, 9 grades) General Music, at least twice a week; Chorus and Glee Clubs, two or three times per week; Orchestra and Band each at least twice a week; and class instrument instruction. In a small Senior High School (10-11-12 grades) General Music, twice a week; Choir, Chorus and Glee Clubs each twice a week; Orchestra twice a week with sectional rehearsals and Band the same. Class instruction or individual lessons from private teachers should also be included in the plan.

In an organized music program for either a Junior or Senior high school, a large percentage of the entire student body must be encouraged

Suggested Music Program for a One Teacher School (Enrollment up to 500)

Junior High or Senior High

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Band	Orchestra	Band	Orchestra	Sectional Rehearsals
2	Boys' Glee	Girls' Glee	Boys' Glee	Girls' Glee	Mixed Choir
3	Wood-wind Instrument Class	String Instrument Class	Brass Instrument Class	String Instrument Class	All Wind Instrument Class
4		General Music		General Music	
5	Advanced Choir	Advanced Boys' Glee	Advanced Choir	Advanced Girls' Glee	Sectional Rehearsals
6	General Music		General Music		Conference Period

After School—

Junior High—Extra Rehearsals and Music Recitals

Senior High—Music Club, Ensemble Rehearsals, Extra Practice

and keep them in balance if careful attention has been given to scheduling. A string program must not be planned to the exclusion of a good chorus or band just because the music teacher can only teach strings. On the other hand, all the boys and girls of the school should have the privilege of an orchestra as well as a band and choir. Just because the instrumental music teacher plans his entire work around a marching band to the neglect of both a chorus and orchestra does not mean that he is providing a good music education program for the community—regardless of how good his marching band may be. No principal, music teacher or group of parents should long tolerate such a situation, even in the smallest minimum program of music. A well balanced program can be set

to participate in the music groups if the program in a small school is to be successful.

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(To be continued next month)

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What My Music Means To Me

by ELIZABETH COTNEY



Elizabeth Cotney (L.) and teacher, Mrs. J. L. Holloway

(The following article was written by a 17-year-old piano pupil living in a small community near Guin, Alabama. It was the prize-winning entry in the 1954 contest conducted by the Alabama Music Teachers Association for the most outstanding article on some phase of music. Through the co-operation of Fields Enterprise, a set of World Book Encyclopedia is presented to the winner in this annual event.

Elizabeth Cotney is a pupil of Mrs. J. L. Holloway of Guin, Alabama, a town of about 500 population. In presenting this article, ETUDE feels that it is saluting through Mrs. Holloway, the hundreds of devoted faithful teachers in small towns all over our country who labor so untiringly in their own communities for the cause of music and the joy it can bring one. ETUDE is grateful to Mrs. Esther Rennick, president of the Alabama Music Teachers Association, for bringing the facts in this case to our attention.—Ed. Note)

WHEN I think of music, I think in terms of my piano. The best way I can explain what my piano means to me is as my friend, interpreter of my many moods. On my piano I play out my troubles, times of quiet, times of sadness, times of restlessness.

The time of most of my practicing is at twilight when the world about me is subdued with the coming night, and everything is taking on color after the heat of the day has worn off. At this time I like to play various kinds of music. The light music of "Minute" Waltz by Chopin or Valse Arabesque by Theodore Lack

is for flying fingers expressing the whirling thoughts of their composers. The melancholy moody music of *Traumerei* will float over a quiet world telling of the love Robert Schumann felt for his wife, Clara.

As I play the music of the masters of classical and romantic music, I think of the circumstances under which they came to compose these lovely works. Bach, with his precision of form and contrapuntal music, wrote for the purpose of perfecting his pupils' style. His great fame came through his pupils. Haydn's music reflected his secure position at court, where Mozart was a pauper and his music reflected his insecurity. Schubert and Chopin were among the first of the romantic composers. They were, more or less, experimenting with a kind of music that had never been written before, a lyrical piece rather than the old form. These are just a few, but I believe people would enjoy music more if they would just stop and think how and why a particular piece was written.

All of these people were masters. Most of us will never reach the fame that they have, either alive or dead, but we can try to play their music as they wrote it and wanted it to be played.

Many times as I sit at the piano I like to sight read a piece I've never played before, or maybe just pick out a familiar popular tune of the day. I believe this helps greatly in keeping me from getting so tired of just straight practice. No matter how much I love my music, sometimes it gets tiresome playing the same thing over and over again. Many nights I'll play back over old recital pieces

or books I haven't taken from in years. One piece that I love is a simplified arrangement of Beethoven's "Moonlight" Sonata. It seems while I play as if the music is something human all around me. The sadness and pathos of the smooth legato music exactly expresses the feeling of a moonlight night.

I look backward over my years of piano lessons and practicing, and I can't think of anything else that could have meant so much to me. In long hours of practice I have learned a way to pass lonely times and yet it has taught me to stick to a task until it is finished.

In these years of progress in my music, I think about how the knowledge and teaching kept building and building until it reached where I stand today. At first it was notes and learning to recognize them on sight. Timing was all-important, and it was a basic teaching. As I progressed, dynamics, phrasing, and stress on accuracy and perfection were added.

These were the steps in my musical training, but they don't tell of the infinite patience and encouragement of my teachers. They have had their share of study, practice and hard

work so they would be able to teach as they do. I have had several teachers and from each of them I have learned important facts about music.

For the last two summers I have attended the University of Alabama Music Camp of high school students. I have learned to appreciate the efforts of others and their success from those hours of practice and work. Some of them have much more talent than the rest of us, but we are all there to profit from the knowledge of the professors and their teaching. I believe I have learned as much in these few weeks as it is possible to learn in such a short time.

It is my belief that all of these points I have mentioned make up "what my music means to me." Not only the technical knowledge of notes and timing, but also the appreciation of talent and knowledge of music history are part of my musical training that I treasure so dearly. I know of no greater gift my parents could have given me than the opportunity to study music.

THE END

BEETHOVEN IN KANSAS

(Continued from Page 21)

played it correctly like this:

"And, by the way, don't take those fz's in the last measures too literally. In my piano music I was always writing sf, sz, fz, ffz, when often I meant just sfp, or rf. Play them here like soft sighs. And now, play me the last movement of the sonata."

"Oh, Mr. Beethoven, I haven't studied it yet."

"Well, I hope you are not one of these many Americans whose teachers allow them to study one movement of a sonata, then just omit the others. Nothing makes me more enraged! It is criminal to dismember a work of art like that. You must never study a concerto or sonata without learning it in its entirety. I used to assign the hardest movement first to my students.

"For example: I am so unhappy when pupils play the first and second movements of my Sonata in C-sharp Minor—the so-called "Moonlight" Sonata—and do not work at the last movement. I know that this final movement is extremely difficult. Some teachers call it one of the hardest studies in rotation. I agree with that statement. But I would never allow my students to touch the Sonata without working first at the third movement."

"Mr. Beethoven, I am finding the first movement of this Sonata Pathétique very difficult, too."

"Of course it is. The third movement with its hopeless resignation is also tough. In fact, this Sonata is one of my most difficult creations and ought never to be studied except by serious and technically competent students. Teachers who permit any slushy, sentimental pupil to study it, who says, 'Oh, Mrs. Hunkydory, I just *adore* the Pathétique! could I have it?'—NO! Better keep it as a treasured future goal than to permit its mutilation. Oh, I've rolled, bounced, and turned somersaults in my grave over this torturesome Pathétique—so much so that now there's nothing left of me!"

"Oh, Mr. Beethoven, how can you say that when your spirit throbs through us in all our emotional needs? When we are happy, you rejoice with us; when in despair, you are there; when we want to struggle, you struggle with us; when we feel joyful, we find you in a Scherzo; when

Just then the train conductor roared out, "Liberal!" Waking with a start I saw that we had indeed reached Liberal, Kansas. Could any town be more appropriate at this moment? Beethoven is forever our great "Liberal." If we seek a truly liberal music education, let's study early, long and seriously with Beethoven. He, above all composers, can help us grow from piano players into artists.

THE END

THE SUNNYBANK QUINTET

(Continued from Page 14)

interruptions whatever; though once in a while a collie dog or so might meander into the music room to weave himself quietly among the men's music stands, in idle curiosity, perhaps, to learn who or what was making *all that noise!* But our dear collies were well mannered dogs and never out-stayed their welcome; the men just smiled amusedly and kept on playing until first a dark, mischievous eye, then a fluffy tail, vanished around a corner of the door, seeking the ever gentle and understanding hand of their master.

The Schumann Piano Quintet was our great pièce de résistance. We all loved it and we practiced and practiced and practiced it until we were letter perfect. But we also worked just as hard on a Brahms Quintet, one by Dvořák, Schubert's "Trout" Quintet (that was easy!), and any and all others that we could get hold of.

There was one wonderful quintet that none of us had heard—the cellist "picked it out of stock" and brought it along for us to read at sight; and as we played we all got so excited, for it developed tones that sounded like Christmas bells—carillons—gay vibrations of joy, as it marched along and unfolded under our fingers! I think the composer was Reynaldo Hahn, and I can hear the triumphant music ringing in my mind very clearly as I write. We never played it again for it had to "go back into stock," but nothing can take away the memory of it!

We were all very alive and very busy people, so our time for playing was limited. But we got together whenever we could, and managed to work in an ensemble for music-and-fun a number of times during each season. We all looked forward eagerly to our musical evenings and felt refreshed spiritually as well as musically after each get together.

The nicest times to play were on Sunday afternoons; for then we were braced up and ready to attack whatever music we happened to decide on. All the men held important business positions, and had to be at their offices the next morning no matter how late in the evening we kept our music going. Also, all of them had to cover many miles to get to and from Sunnybank, for we were neighbors only in spirit! The "players on instruments" had to come to us either from New York, Montclair, Glen Ridge or Orange; but rain or shine or blizzard they came gladly whenever we could squeeze in a date from our mutually heavy schedule of living! It can always be done if one really wishes it enough; and each of our little informal music evenings held treasured hours for all of us.

Once, the cellist brought a small recording machine; and while we played the Schumann Piano Quintet, the cellist's little wife sat on the floor by the machine and made a recording of the whole thing. What fun it was, afterward, to listen to ourselves as others heard us! It exposed all the weak spots, as well as the strong ones; and we had a good laugh over it.

Often, we began to play by the middle of a Sunday afternoon and would keep right on until seven o'clock or seven-thirty. My waitress was trained never to appear at the music room door to announce dinner unless we had stopped—had come to the end of whatever we happened to be playing at the moment. We music-makers were invariably nearly starved after the hours of playing; and table talk among the ten of us was gay and jolly at dinner. Also, there were plenty of good things for us to eat whether it was regular dinner or just a Sunday night supper; but as soon as coffee and cigarettes were over, we wanted to get back to the music.

Our truly hard work, musically, was generally done in the hours before dinner time; so after we trooped back to our instruments, we usually made it a sort of relaxed, free-for-all. The first violin's wife would take my place at the piano, while I changed to my Hammond organ. So, with the string quartet, piano and organ ensemble, we had a sort of small orchestra that made a charming, well-balanced combination.

This was always utterly informal for we played whatever came into our heads to play: the *Intermezzo* from "Cavalleria Rusticana," the *Nocturne* from Mendelssohn's "Midsummer Night's Dream," the Bach-Gounod *Ave Maria* perhaps. We played bits from opera favorites, by ear, as we happened to remember them; and the first violinist's wife and I played piano and organ duets ranging from *Jesu, Joy of Man's Desiring* to *Jeannie With The Light Brown Hair*. At this time in the evening our tastes were very catholic and anything went, as long as it was real music.

During all this, our audience was faithful to the end. Sometimes in the early part of the evening, my husband, very hard at work on a novel or a dog story, and perhaps approaching an exciting climax in it, would retire to his study for a short time (accompanied by a dog or two, of course); but he always kept his study door open to hear the music even then, and soon he would reappear, smiling happily down at our quintet from his magnificent height of six feet three and a half, before rejoining the rest of our audience in the library. The only instrument he played was his mighty pen; but he was a very accomplished listener and music critic, and always loved anything I was interested in.

In late May, when the Sunnybank veranda was a-bloom with wisteria,

we turned our audience out there, where they could enjoy the music even better than in the house. The music room has three tall French double-doors opening directly onto the veranda, so that makes an ideal place from which to hear music. By June, our audience sometimes wandered en masse among the roses, or down to the summer house beside the lake, and listened to us from there.

Neighbors tell me that our quintet could be heard way across the lake! Water is a natural sounding board; and often we had an unseen and unsuspected audience, as our listeners across the little stretch of quiet water used to gather on their own verandas in the moonlight and let our music float over to them, while we so innocently thought we were playing to only our chosen five!

Usually, no one outside our charmed circle of ten was admitted to the Quintet parties; but now and then we let other friends in on our music feasts; and once, when we were all in rather unusually good practice, everyone wished to bring a friend to hear our valiant efforts. So I, as hostess, said we would give a real musicale for our friends and each of the five couples could invite six friends. Counted up that made thirty guests; but it was June, so they could all spread out comfortably onto the veranda and lawn and among the flowers; with no one in the house proper except the performers.

Beforehand, we five musicians met together for one serious, hard-working rehearsal. And then on softly golden Sunday afternoon, our thirty invited guests came to a "musical cocktail party!" The music was served to them first; and we gave them a lovely program, beginning, of course, with the Schumann Piano Quintet. Then came the Schumann Piano Quartet for piano and strings. After that some Bach and Brahms, and last of all a charming quintet by Stoessel, in lighter vein, to finish off with as dessert.

We did our very best, and were happy at the result—as were our guests, who seemed enchanted with it all; and I know they were sincere. Everyone disliked to have the party come to an end!

It is not in the least necessary to be a professional musician or to play concert music, as we did, in order to have lovely musical evenings right in one's own home. All that is really necessary is to have an honest love for music, and to enjoy making it with one or two friends; to do something about it, even if it is in a very small way. It brings friends together and holds them together! Our precious Sunnybank Quintet meetings cost us *nothing* but our time! That's something to think of, too, in these days of high-priced, high-powered, extravagant outlay for entertainment!

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(Continued from Page 61)

for it brings us so much that our ancestors never thought of. Our radio has become as much of a necessity to us as our telephone; and our television is a luxury that even the poorest man thinks he cannot live without, even though he has to fall deeper and deeper in debt to buy it.

Whether these things are necessities or luxuries, the point is that we must have them, we think, whether we can afford them or not; and because of all these desirable and expensive necessities, the sad truth is that few people seem to have any time, any more, to make music, themselves, in their own homes! What a rich privilege they're missing, those poor teen-agers who can hardly wait to get away from home, and who land so often in the police courts or worse!

I know one family though, that is wide awake to the advantages of "home style" music even in this exciting and busy age. The little daughter of the house is studying piano and already plays well. Her brother is working at his violin and they play duos together. The mother and father both play a little; and the father, though a business man, has started taking music lessons again so he can play piano duets with his daughter and ensemble arrangements with both daughter and son. It is an ideal family, and both parents are determined to keep their house a real home for their children. They are succeeding!

"Musical Therapy" can be made to work in keeping a home together; so all this is worth thinking about. The world is not *utterly* materialistic; it only seems so! The music of the Spheres is still with us. We have only to reach out and grasp it and make it ours; and the reward is great.

Some years ago, in reading Alice Roosevelt Longworth's autobiogra-

phy, I found that her husband, Nicholas Longworth, though a very busy man and immersed in politics, was so fond of playing the violin that each Sunday afternoon they had music in their home. Mr. Longworth and other friends took part informally. If guests wandered in, they were made welcome; but if they *dared* to talk while the music was going on, they were instantly herded into the dining-room and kept there with the door tightly closed! Mrs. Longworth would have no talking in the room while her husband or anyone else was playing! I have always admired that trait in Mrs. Longworth very much.

At Sunnybank no one ever talked during our music; but then, our audience was an extraordinary one in every way!

We kept the Sunnybank Quintet going for many years, off and on; but none of the "players on stringed instruments" stood still; and the necessary changes that come to everyone came to us. The music editor rose to be the vice president of his firm and had to take long business trips of many months to India, Siam, Pakistan and far places like that. The cellist who played like an angel, and doubtless still does, became president of his firm and lives too far away to find the road to Sunnybank often. And the dear Master of Sunnybank was called Home.

Yet cherished vibrations are still here forever. Now and then the editor-who-became-vice-president brings his wife and his violin to Sunnybank, and we play Beethoven. So you see the Spirit of Music is still with us; and the memories of the glorious times and the music we used to make will never fade.

The world is full of music! Let us reach for it! Let us make, among ourselves, such music as we are capable of; and so, enrich and elevate our lives and those of others whose lives ours may touch!

THE END

THE WORLD'S MOST WIDELY SUNG TUNE

(Continued from Page 16)

England's poet laureate, Alfred, Lord Tennyson, with his fine feeling for words, wrote two additional stanzas to *God Save the Queen* in tribute. Their son, the last Kaiser, Wilhelm III, wrecked Germany by trying to put an end to his grandmother Victoria's empire.

Dr. Scholes points out that many of Britain's most acerbic critics were inclined to look upon the words of the many variant verses as ridiculous and absurd doggerel. George Bernard Shaw, who enjoyed taking a slap at conventions, referred to the words thus: "Absurd as the old words are from a literary point of view, they are not easy to replace as words for the music!" Some of the parodies were most singular. Here

is one which refers to the French guillotine:

*To the just Guillotine,
Who shaves off Heads so clean,
I tune my String!
Thy power is so great,
That ev'ry Tool of State,
Dreadeth thy mighty weight,
Wonderful Thing!*

Even as early as 1795, over a century before women won the vote in America, we find a forerunner of the women's rights party in the United States in the following verse set to Bull's tune:

*God save each Female's right;
Show to her ravished sight
Woman is free.*

In Germany the tune is still widely sung to:

Heil dir im Siegerkranz
(Hail thou with victor's crown)
Herrsch der Vaterlands;
(Protector of the Fatherland)
Heil, Koenig, dir!
(Hail noble King)

The song became the national hymn of Prussia, Saxony, Hanover, Brunswick, Weimar and the other German states. It was also the official national hymn of Russia in the days of the Czars.

There have been versions in many languages, Gaelic, Welsh, Hebrew, Greek, Sanskrit, Bengali, Tibetan, Dutch and Danish. Many great composers have used the tune. The earliest probably was J. S. Bach's youngest son who brought out a series of variations in 1768 (?) which enjoyed great popularity. Next in prominence were the variations by Dussek in 1797. From 1804 to 1815, Beethoven took a great interest in the theme and adapted it to three different compositions which Dr. Scholes describes with many interesting details. Beethoven said of the tune: "I must show the English, a little, what a blessing they have in their *God save the King*." Weber used it four times and had a high regard for it. Clementi used the theme in one of his twenty symphonies, unfortunately of slight consequence. Paganini made a set of variations for *God Save the Queen*. Thalberg, he of the flowery arpeggios, naturally produced a fantastic musical garland of florid twinklings. Liszt wrote a piano paraphrase of the Weber Jubilee Overture, containing the melody. Czerny, Liszt's teacher, also came forward in 1837 with an elaborate series of variations. Even Verdi ingeniously contrived a "contrapuntal" mixture of the British *God Save the Queen*, the French *Marseillaise*, and the

Italian hymn by Novaro, *Inno di Mameli*, which is now regarded as one of the Italian master's best choruses. The wedding of Queen Victoria's fourth son, the Duke of Albany, in 1882, was celebrated by a Wedding March for organ and three trombones written by the French master Gounod. *God Save the Queen* must have traveled overseas very shortly after its debut at Drury Lane in 1745. It got into print in America in 1761. After the American Revolution the British words were supplanted by many versions supporting the Republic, but the tune remained the same. The most popular version at that time was probably *God Save Great Washington*.

It was not until 1831, however, that the tireless American musical educational pioneer, Lowell Mason, in looking over some songs sent from Germany, asked the Baptist theological student Samuel Francis Smith (1808-1895) to translate or even write new words to certain selected songs. Smith was then inspired to write *America (My Country, 'Tis of Thee)*, a really moving and dignified poem which is a paean of gratitude, not to any individual ruler, but to the Almighty and to the immortal founders of our great country. The theme of John Bull has thus become a kind of musical bond between the two greatest nations of modern history which speak the same language and have through centuries had similar humane ideals. There is nothing quite so internationally inspiring as to hear a great congregation of British and American citizens join in singing this stately hymn, each with its own national words, but united in spirit. This forms one of the greatest bridges to peace in the history of mankind.

THE END

THE WORLD OF MUSIC

(Continued from Page 55)

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- Delta Omicron Composition Contest open to all women composers in the United States. Cash awards of \$150.00 and performance at the Delta Omicron National Convention in 1956 for the best three-part women's choral work. Closing date, July 15, 1955. Details from Lela Hammer, American Conservatory of Music, 306 South Wabash Avenue, Chicago, Ill.
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- Choral Composition Contest. Award of \$100 and public performance for a mixed chorus a cappella for use by high school groups. Closing date September 6, 1955. Details from Music Department, Stockbridge School, Interlaken, Massachusetts.
- Anthem contest, sponsored by The General Assembly of The Presbyterian Church in the U.S.A., in observance of the 250th anniversary of the founding of the first Presbytery. Award \$250.00. Closing date December 1, 1955. Details from The General Assembly Anthem Contest, Witherspoon Building, Philadelphia 7, Pa.
- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Closing date September 1, 1955. Details from Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

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STAGING: PART THREE OPERETTAS AND LIGHT OPERAS

(Continued from Page 17)

the easiest procedure but is usually an expensive one and does not always provide as attractive costumes as might be desired.

b. In some situations costumes are designed and executed by the producing staff. The departments of home economics and art can sometimes be brought into the picture at this point. Many home economics teachers would be willing to assist with the production but would feel that such a total effort could not be justified educationally as far as their departments were concerned. A reasonable attitude and one not too infrequently encountered is that indicated here:

(1) Assignment of basic designs for the various different costumes to classes in home economics or art.

(2) Execution of one costume of each design assigned to classes in dress design or sewing.

(3) Duplication of additional costumes of same or similar design assigned to other personnel. Here the PTA group can often be enlisted to good effect. Once the basic design is established, directions for execution can be devised and the costumes made up individually. If such a procedure is to be followed, explicit directions should provide for the final checking of costumes by the stage directors. Some PTA groups have developed a plan whereby the various members working on costumes gather as a group, fabricating them under the direction of the person assigned to this task. In any event, materials for the costumes should be purchased in quantity by the school, thus effecting a great financial saving, as well as securing the desired uniformity of color and texture.

5. Makeup

It is usually comparatively easy to find a number of students to assist in makeup for cast and chorus. These persons, however, should be given explicit directions, and a careful check should be made by the stage director before entrance upon the stage. Nothing can spoil a dramatic production more quickly than makeup poorly applied, especially when, as is frequently the case when amateurs are involved, it is applied with too great enthusiasm.

6. Stage sets

The stage director can, and often does, design the sets himself. In some schools, designs for sets can be assigned to students, either as class or individual projects. The execution of the sets will necessarily draw upon student help and it is usually not difficult to find a number of such persons who enjoy working with and around stage equipment.

7. Lighting

As with sets, the lighting usually

is a matter for the stage director to design, but its execution can be accomplished by students.

C. Publicity Director

It is unfortunately true that too often the music director is obliged to handle publicity and ticket sales as well as the artistic aspects of the production. If at all possible, someone should be drawn into the project to take over at least a major portion of this part of the work. In laying out publicity, the journalism department or the staff of the school paper can sometimes be induced to lend assistance; in some localities, particularly in the smaller towns, professional advice can be secured from the local newspapers. In the long run, however, some individual on the school staff usually must head up the publicity campaign.

D. Ticket Manager

In the larger schools, where paid staff is available for work of this type, the job of ticket circulation can sometimes be combined with that of publicity director. However, to be realistic, in many localities the music director will need to assume the managerial responsibility in this area as in many others which appear tangential to the main endeavor, that of producing a musically beautiful and artistically satisfying stage performance. In case no other solution presents itself, the musician should resign himself to the situation and make the most of it. Particularly in the smaller towns and especially at the beginning of his career, the choral conductor may find that his success in a particular community may depend primarily upon many things which appear to have no connection with musical achievement.

The economics and the public relations aspect of the program constitute such areas; many a young conductor is unsuccessful in his early career because of failure to realize sufficiently the importance of a satisfactory working relationship with the community as regards proper and adequate publicity coverage and the establishment of an effective economic base of operations. In short, if there is no one else to do it, the music director must set about establishing proper publicity contacts and reasonable systems of budgetary operation. If, up to the time of performance, ticket sales have been handled through the music director personally (although this should not be allowed to develop if any other plan can be evolved), he must secure someone to handle ticket sales the night of the performance and must see that records are set up which will provide for the necessary entries in connection with ticket receipts.

E. House Manager

The young director sometimes does not anticipate necessities in this area until nearly curtain time with the result that he may find himself in an awkward situation with regard to certain mechanics involving audience comfort. Provision should be made for:

1. Ticket taker

2. Ushers (who should be instructed in procedures relating to seating the audience, particularly in providing assistance in locating available seats in a near-capacity house and also for seating late-comers at suitable breaks in the music).

11. Cast tryouts

The work to be performed should be selected well in advance so that all singers interested in trying out for parts may have opportunity to prepare thoroughly the particular sections of the score which are to be sung at the audition. The director will do well not to assume all the responsibility for the selection of personnel. The stage director and/or dramatic coach (if any) should be present at the auditions and should be consulted as to the stage qualifications of the applicants. For reasons too obvious to mention, it is ordinarily advisable to make the matter of cast selection a group decision. Persons making the decisions should be urged not to divulge individual reactions of any member of the group toward any applicant. It is particularly important for the music director not to allow himself to be in the position of making all decisions as to solo appearances and cast selections.

III (a) Preparation of the music:

A. Solo parts; (b) Chorus; (c) Instrumental accompaniment.

IV. Coaching of the action (usually one act at a time): (a) Solo parts individually; (b) Chorus separately from soloists; (c) Dance group, if any, separately; (d) Combination of various units in the ensemble. Economy of time and effort in the preparation of both music and dramatic action will be effected if individual singers and units are rehearsed separately and then brought together gradually according to the manner of their employment in the work at hand.

V. Design and execution of costumes

The offering of a prize for the best design for a particular costume or set of costumes can be an effective means not only for securing good costume designs but also for arousing general interest in the production (see I (b) 4 above).

VI. Design and execution of sets

VII. Design and execution of light scheme

VIII. Publicity campaign

A. Newspaper stories

1. Data on the particular work to be performed.

2. Material relative to the inter-departmental aspects of the project.

3. Stories regarding the enlistment of assisting groups, such as the PTA for instance.

4. Stories on individual personalities:

(a) Members of the staff (see I above); (b) Cast personnel; (c) Any committee chairman (see VIII 2 and 3 above). It should be kept in mind that "names make news." Newspapers generally prefer stories regarding people to those of a general nature.

5. Pictures—employed as widely as possible.

(a) Individual members of staff and cast (see I, also VIII 3 and 4 above).

(b) Group pictures of cast in costume.

(c) Some attention to orchestral personnel, if employed, a group too often neglected in publicity material relating to stage productions.

B. Posters

To be distributed as widely as possible in the community and throughout the school.

1. Commercially printed if desired.

2. Executed individually.

Here again the art department can sometimes be brought into the project. The device of a prize for the best costume design mentioned under V above can be utilized also with reference to posters. One of the great problems in developing adequate newspaper coverage is that of providing enough variety of material to allow for a continuing series of stories. By announcing the poster contest fairly early in the season and by announcing winners and using pictures later on, additional opportunities are created for stories bearing upon the production.

C. Local announcements

1. Radio "spot" announcements in the course of local news, music or dramatic programs.

2. School assemblies.

The department of public speaking can utilize this as a project toward motivation of the work in that area and at the same time provide a very real service.

3. Community service clubs and similar organizations.

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4. Paid announcements in local concert or theater programs.

D. Postal card mailing to list of possible patrons

(Part four will appear next month)

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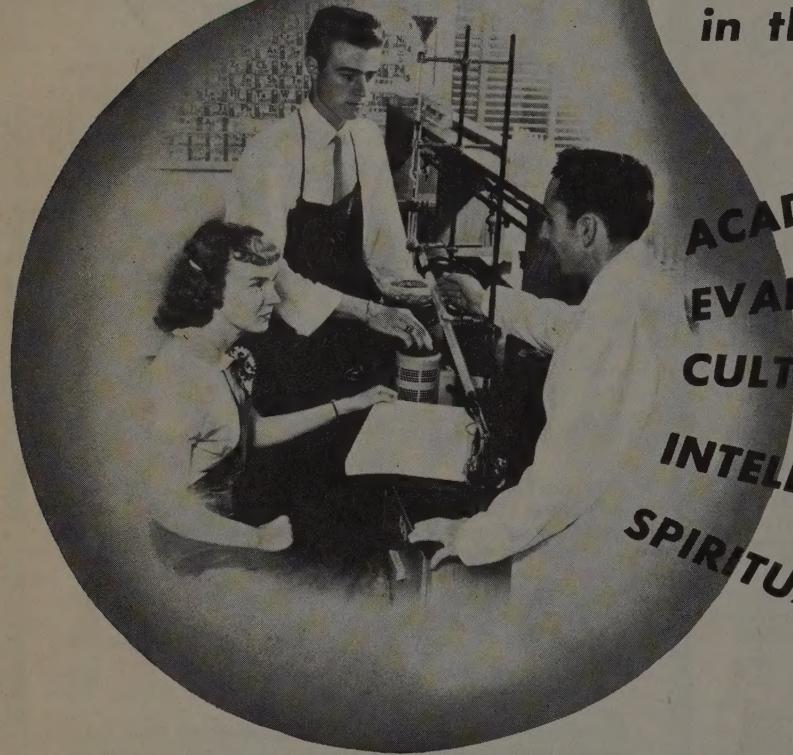
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